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P 89

no. 24

THE PRACTICAL PHOTOGRAPHER

(LIBRARY SERIES)

EDITED BY REV. F. C. LAMBERT, M.A.

NUMBER 24.

The Pictorial Work of
Miss Bessie Stanford.

Pictorial Printing.

(Part I.)

Preparing,
Improving,
Local Treatment of
the Negative.
Introduction to
Printing Control,
&c.



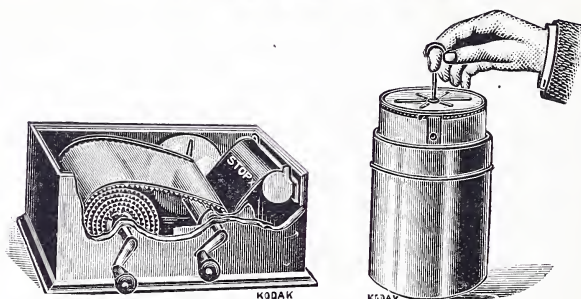
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The Practical Photographer.

Library Series.

Pictorial Printing.

No. 24.

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Editorial and other Notes.

THE PRACTICAL PHOTOGRAPHER'S ANNUAL-DICTIONARY is now ready.

Our next number will contain reproductions of several choice examples of Pictorial Photography by **Mr. Percy Lewis**.

It will also continue the subject of **Pictorial Printing**, dealing with the making and using of **Cloud Negatives** and **Combination Printing** and kindred topics.

To the pictorial worker who wants to advance his position these two volumes will probably prove especially valuable.

Other numbers now in active preparation will deal with **Copying. Night Photography. Flashlight Work. Photographic Curiosities (Ghosts, Doubles, etc.). Ozotype. Telephotography. Iron Printing. Oil Printing. Minor Printing Processes. Lenses. Photographic Optics. Chemistry for Photographers. Photo-micrography. Stereoscopy. Optical Lantern. Trichromatic Photography. Finishing the Print. Pictorial Composition (second part). Gaslight Papers. Portraiture (second part), etc.**

The Editor will be glad to consider suggestions regarding subjects or topics which any reader thinks might desirably be added to the foregoing list.

N.B.—Will readers who feel disposed to co-operate in the preparation of any of the above numbers kindly communicate with the Editor forthwith?

The Editor is always willing to give careful consideration to *Short Practical Notes* on any of the subjects in preparation.

All matter published is paid for at one uniform rate.

Criticism of Prints.

It is our desire to make the criticism of prints a special feature in our pages. The Editor gives his personal careful attention to this matter, and aims at making every criticism a practical, interesting, and instructive object-lesson. By paying attention to the hints thus given, often a poor print may be improved and a good print followed by one still better. In order to encourage readers to take great care in the preparation of the prints they send us, we offer **Fifteen Shillings in Prizes** for the best three, four, five, or six prints sent in each month. The winning prints will not be returned. (See Coupon).

Print Criticism. Awards:

After a very close race the following six competitors came out with the maximum number of marks:—E. S. Maples, "Reflections"; J. C. Stevenson, "Passing the Doctor"; W. H. House, "A Young Squire"; Miss M. I. C. Mason, "By the Camp Fire"; F. A. Tinker, "Across the fields he toils along"; J. Johnson, "Industry." These, of course, take the six half-crowns. They were very closely followed by C. B. Alexander, J. Linley, C. D. Baxendale, R. Marshall, E. C. Newby, J. Perrin, who are all highly commended. A large number of other workers have submitted some very excellent work, and we hope to see some of them in the award list very shortly.

THE PRACTICAL PHOTOGRAPHER.

General Notices.

1. It is particularly requested that any errors in the spelling of **Award Winners' names** should be notified to the Editor immediately they are observed.

2. Will contributors to our various competitions kindly refrain from sending *under one cover* prints for *different* competitions? This not only gives us considerable trouble, but involves the risk of the various pictures not being properly entered for the competition for which they are intended. It is far better for all concerned to send each lot of prints in separate parcels.

3. Will competitors please notice that the latest date for receiving prints for our competitions is that given on the coupon, and that we *cannot admit late arrivals*?

4. Will competitors please bear in mind (1) that the judging and criticism cannot be done until after the closing date of the competition, (2) that we go to press before the 25th of the month, and (3) that the criticism of a large number of prints takes considerable time?

5. In response to numerous requests from our correspondents we have pleasure to announce that we will do our best as far as space permits to reply to queries of a photographic nature. Will querists please (1) write plainly, (2) on one side of the paper, (3) as briefly as is consistent with clearness, and (4) give us the indulgence of their kind patience? (*Vide Coupon*).

Pictures for Exhibitions.

6. To meet the convenience of those readers who are preparing prints for special dates (exhibitions, etc.), and cannot conveniently wait for printed criticism in our columns, we have arranged that readers may send us one, two or three prints with the usual Print Criticism Coupon and a fee of *one shilling for each print sent*. Within a week the prints, accompanied by a criticism, will be returned to the sender. The return postage must be prepaid in the usual way as in Rule 5 (*vide Coupon*). The fee must be sent with a letter (marked "Print Criticism Special") and coupon to the Editor, and not enclosed with the prints. Each print must bear on the back the name and address of the sender.

N.B.—Will senders of exhibition prints for criticism please note that this arrangement is suspended from the end of July to the middle of September?

Portraiture Competition: Awards.

After very careful examination of all the numerous entries for this competition we came to the conclusion that no one picture was quite up to "Silver" standard, but that three were well up to "Bronze" merit. We therefore concluded that the best interests of all the competitors would be served by withholding the Silver award and putting in its place two Bronze plaques.

The three **Bronzes** are consequently assigned as follows: A. Bates, "Portrait of W. A. Beavers"; Dr. T. O. Scott, "Alistair"; Miss Norah Binnie, "Girl Reading."

Certificates are also awarded to W. Harold House, "Lady Reading"; Henry Holt, "An Aged Mariner"; G. A. Fowkes, "Maartze"; T. Bryans, "A Sister of Mercy"; A. Turner, "Jennie"; Nurse F. Davis, "Smile, Please"; Sylvia Cardwell, "Irene"; and A. Stafford, "Portrait."

The following are all **Highly Commended**:—H. Light, J. W. Hodgson, G. Gorton, B. Schon, T. H. Chapman, J. Smith.

Junior Salon: Important Announcement.

Our Next Junior Salon is now being arranged with revised conditions. It will close on the last day of this year.

Entry coupon, etc., will be issued in our next number.



This Coupon Expires September 30th, 1905.
THE PRACTICAL PHOTOGRAPHER. COUPON No. 52.

Prints for Criticism (or Queries).

RULES.

1. Write legibly, on one side of the paper only.
2. Put your name, address, and a number on the back of each print, and enclose this coupon.
3. Do not send more than three prints with one coupon.
4. State the *Month, Hour, Light, Plate Speed, Stop, Exposure, Developer, Printing and Toning* process employed.
5. If prints are to be returned, a stamped and addressed label or envelope *must* be sent **with the prints**.
6. The Editor reserves the right of reproducing any print sent in for criticism.
7. Prints should be addressed:—THE EDITOR of *The Practical Photographer* (Print Criticism), 27, PATERNOSTER ROW, LONDON, E.C.



THE PRACTICAL PHOTOGRAPHER. COUPON No. 53.

Pictorial Printing Competition.

Name

Address

WRITE LEGIBLY.

This Coupon Expires December 31st, 1905.

Pictorial Printing Competition.

Silver and Bronze Plaques, and Certificates will be placed at the disposal of the Judges.

1. This Competition is designed to draw attention to the profoundly important subject of getting the utmost pictorial value from a negative as outlined in this and the following numbers. Competitors are not confined to the methods of working herein given.
2. A companion Coupon will be issued in our next number. Competitors may submit two pairs of prints with each Coupon. Each pair of prints must consist of (A) a "straight print" from the untouched negative; and (B) a companion print showing pictorial improvement by control, local treatment, etc.
3. Each print must bear on the back of the mount the title, name and address of the producer, and full details as to date, plate, stop, exposure of the negative, and printing procedure.
4. Marks will be given for Technical and Pictorial quality. The mounting and titling will also be taken into account.
5. The Editor reserves the right to reproduce *any* prints sent in to this competition.
6. The Winning Prints will *not* be returned. Others will be returned, together with a brief criticism, if a stamped and addressed envelope or label be sent **with the prints**.
7. Prints must reach us not later than **December 31st, 1905**, addressed:—

The Editor of *The Practical Photographer*
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THE PRACTICAL PHOTOGRAPHER.

Library Series.

No. 24.

The Pictorial Work of Miss Bessie Stanford.

By THE EDITOR.



ONE of the most interesting features in modern pictorial photography is the steady growth of the number of lady workers. This fact is hardly to be wondered at, because present-day photography can now be carried on without any of the staining of one's fingers and garments, which was practically unavoidable in what some of our friends still call "the good old collodion days." Indeed, with a little extra care, and the use of rubber finger stalls or tips, it is quite possible to conduct all the operations from the opening of a packet of dry plates up to sending off the mounted print to the framer without even wetting a finger. Hence our sisters in the craft, if they wish to do so, can devote practically an undivided attention to the choice and arrangement of the subject. As a matter of fact they do this very much oftener than we men-folk do, and herein they give us a silent lesson. For it not seldom happens that the man worker is quite as much interested in the procedure as in the result. He is too often tempted to try a new developer or intensifying bath, whereas his sister is usually quite content to remain in utter ignorance as to what the bottles contain, which are only known to her as A and B or No. 1 and No. 2. What she cares about is not an

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attractive-looking *negative* produced by some dark-room chemical athletics, but the quite simplest way of getting a negative which will give a soft and delicate print.

Let it not be thought for one moment that we do not fully appreciate the scientific and technical sides of photography. Their fundamental and wide importance can only be questioned by anyone of abnormal ignorance. The point that we now wish to bring uppermost is that the time to be making experiments with new developers and the like is not when we are bent on picture making. Similarly when experimentally engaged our mind should not have room for one single thought about picture making. Commonplace and trifling as this topic is, it will nevertheless bear repeating, and is worthy of more attention than it receives. One thing at a time is a good maxim for most occupations, and most assuredly if that one thing is picture making by photography.

The matter has been brought to our mind once again by the inspecting of an interesting little folio of the work of Miss Bessie Stanford. As each picture came up in turn there was "a something" that we felt was different from the result that probably would have come from a man's hand, not inferior, not superior, but just different. There were some subjects that the ordinary man photographer would have said "no use trying that, it can't be done." But it had been done, perhaps not with absolute and complete success, yet with such a large measure of success that the boldness of the attempt amply justified the adventure.

Our artist had no special art training, but always had a wide sympathy for art work, generally with a weakness for sketching and painting whenever time could be found for these occupations. It is now just about ten years since she took up photography, first with a $\frac{1}{4}$ -plate camera and then with the more ambitious $7\frac{1}{2} \times 5$ size. After a preliminary canter among landscape and flower subjects, she soon settled down to steady work with figure. Her "studio" is just an ordinary room with bay windows facing south; sometimes the camera and sitter are marched off to the conservatory.

THE PICTORIAL WORK OF MISS BESSIE STANFORD.

But where children are the "patients," then the work is done out of doors whenever this is possible.

To photography as a hobby must be added that of gardening. Browning is her favourite poet, and as to favourite painters they are too many to set down at length, but Reynolds, Watts and Whistler must have special mention. Speaking of a photographer's ideals, we cannot do better than quote a passage from one of Miss Stanford's letters to the present writer.

"A beautiful face and form, softly lighted, naturally posed, and expressing the owner's own individuality, the life and the mind showing through the beautiful face—this is ideal. How far it is possible to get this, all who have tried can tell. Short of this a plainer face, full of character, set at its best angle—so minimising faults and accentuating strong points—and carefully lit, will give more lasting pleasure than a face, however pretty, with no expression. One hopes to get the beautiful face *and* the expression. One aims to get the best possible expression and as much of it as possible. Some faces are best in repose, and so are easier to manage; some need waking up; but unless the model is in sympathy with the worker and can give what is wanted nothing is of any use, and the portraitist must be content to give it up and be content to get graceful lines and pleasant lighting. But life, truth and beauty are all necessary to lasting pleasure."

Play Fellows.—Fig. 1. The person who has no sympathy with the bright half-mischievous, yet wholly innocent, joyousness of children deserves a special act of parliament to himself, wherein it should be provided, that such person be shipped off to a desert island *instantly*. The device of placing one figure in the room, and the other outside the room, is very happily utilised, and generally the picture is in excellent keeping, though a painter would probably have slightly subdued some of scattered high-lights on the sofa. The child-like turn of the head in each instance is noteworthy and convincing.

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"Not to be trifled with."—Fig. 2 is an admirable figure study and we all must feel that it is a vigorous and convincing portrait as well. The hat and jacket are refreshingly unconventional in portraiture. The hands are wisely kept subordinate in position and quiet in tone. The expression is life-like and forceful without being dramatic. The pose of the body and tilt of the head are in happy accord with the hands, which show that they are for a moment resting on the spade handle. If we have a fault to find at all it is that one would have liked just a little more light and shade difference between the two sides of the face. But this is by no means a simple matter in out-door portraiture such as we presume this to be.

Homewards.—Fig. 3. It is often said that in no other language can we find the precise equivalent of what is meant by the English word "home." Be that as it may there can be no doubt that the idea of the home has played a very large part in the making of the national character. No wonder then that we associate with the term much sentiment that we cannot easily put into words. This study of light and shade, as well as suggested movement, particularly well exemplifies the value of breadth, and once again exemplifies the much needed lesson among photographers, that sunlight is best rendered, not by strong lights and dark shadows, but by breadth of transparent and luminous shadows.

Shadows of Departing Day.—Fig. 4. It would be easy to find fault with certain features of this picture if it were to be judged wholly and solely by the standard of the usual thing. But in all branches of art there are certain cases where departure from the customary procedure is one of the factors of success. The photographer would do well to remember that to every rule there must be exceptions.

The first thing that strikes us in the composition is its simplicity of design. Our attention, whole and undivided, is given to the figure studying the sundial. There is also a happy chord of harmony

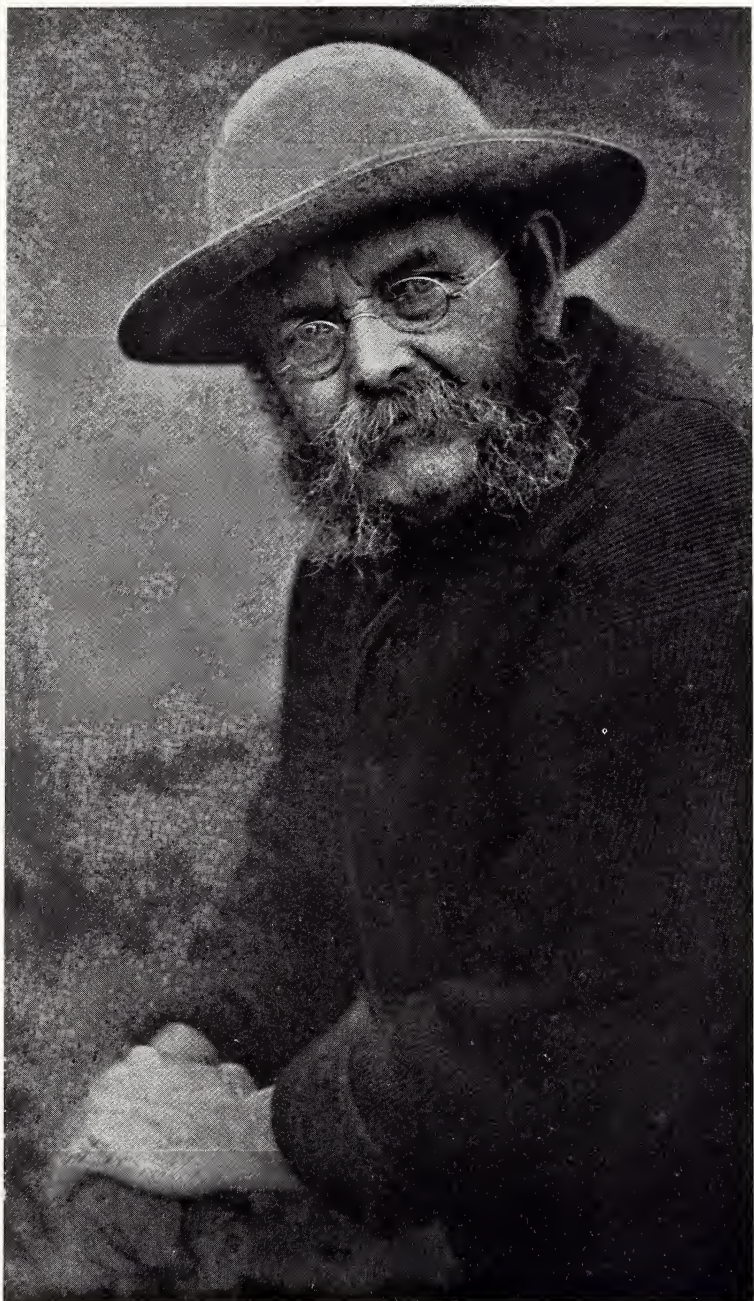


Fig. 2 (p. 4).

Bessie Stanford.

Not to be trifled with.



Fig. 3 (p. 4).

Bessie Stanford.

Homewards.

THE PICTORIAL WORK OF MISS BESSIE STANFORD.

struck by the old man in his old-fashioned smock frock, the old-world garden and sundial, and the long cast shadows of the parting day. "*Tempus fugit*," says the old man. "*Tempus edax rerum*" responds the sundial.

The Chinese Lantern, Fig. 5, is one of those things that very few of us would have had the untrammelled courage to attempt, but our artist here shows us that the idea is not only workable, but that she has gone very near to making an unqualified success of a subject by no means free from difficulties, both on the technical and pictorial sides. The general planning of the picture, design, and posing of figure, etc., are admirable. We are not yet entirely satisfied with the light and shade values of the hands, face and dress, but we hope that Miss Stanford will return to the subject again some day and overcome these points, as well as one or two technical trifles that she herself is evidently not quite satisfied with.

Day Dreams.—Fig. 6. This is what one may term an elegant composition, for there is not an ugly line in the whole picture and the face is one of great attractiveness, and yet one cannot help longing for some touch of reality that seems to belong, in a subtle sort of way to the existence of the straight line. A portion of a picture frame in the background, a bit of furniture of the angular sort, a bit of a window—anything of quite secondary importance—would have added a desirable something to what is a very charming and attractive piece of work.

Winter.—Fig. 7. There is an indescribable something particularly attractive about the face of this old warrior in the battle of life as he now goes peacefully and hopefully down the hill. Perhaps the frequent skirmishes through which he has passed, have taught him a wider philosophy than that expounded in the academic schools. Perhaps he has learned to value things in a way which cannot be put down in three cash columns. Perhaps he has learnt to see that the true pearls and rubies lie at the feet of us all, but we know them not.

THE PRACTICAL PHOTOGRAPHER.

Perhaps he has learnt to be happy in the possession of what he has, and not continuously unhappy in the desire of things he has not. At any rate his three score years and ten have taught him many things which he cannot impart to others. The lesson of life has to be learnt by us all, and the longer the days the longer the reckoning.

The White Crocus.—Fig. 8. The idea of showing us the whole plant—root and all—is one of those happy little touches or departures from the beaten track which brings its own refreshing welcome with it. The arrangement of form, and the spacing and placing in this study is particularly happy. It conveys to our mind the idea that this bit of arrangement was done entirely without any thought about rules of composition, and yet it exemplifies several of those principles which have been mentioned at length in a previous number of this series.* Unfortunately, we are obliged to reduce the scale of the original, so as to get it within the compass of our page space. But even then we retain enough of the attractive qualities of the original to show that the work is one of exceptional interest in floral photography.

In bringing our notes to an end we feel urged to say once again that we find our early impressions are confirmed, and that in Miss Bessie Stanford's work we find indications of that rare quality, "taste," that cannot be imparted or taught—yet can be cultivated.

Perhaps it is the general absence of taste that makes us so indifferent to the great majority of photographic prints, even although they are technically excellent.

We feel satisfied that every one of our many readers will join with us right heartily in thanking Miss Stanford for her kindness in lending to us her folio of prints for selection and reproduction.

Every one of the prints here reproduced carries its own valuable lesson, which has only to be learnt in order to be much appreciated.

* *Vide* No. 11 Landscape Photography and No. 16 Pictorial Composition.

Preliminary Note.

By THE EDITOR.



PERHAPS it may be as well at the outset to give the reader some general idea as to the aim and scope of this number of the *Practical Photographer*.

A photographer may set out with a couple of plates in his double back and from the same object before him make two very different prints. One negative may be made with the idea of recording **The Two Views.** as accurately and fully as may be the visible facts of the scene. The other may be made with the object of conveying a *general impression* of the scene without paying regard to any one specific fact.

The Record Negative.

We may be copying a map or plan, photographing a coin, vase, curio, carving, building, street scene, landscape, etc. In making a record photograph our chief object will be the recording of *facts*, as they appeal to any sharp-sighted observant person. With such print in hand any one ought to be able to trace the immediate identity of the photograph, and the scene or object. Nothing, however ugly or beautiful, is omitted or altered. Our photograph is a literal catalogue of visible facts as scientifically truthful as photography can make it. The object is preferably put in a light giving pronounced contrasts of light and shade. All parts are equally and sharply focussed on the ground glass. The exposure adjusted and negative developed with the idea of giving as long a range of light and shade as the printing process will yield.

The "Straight-Print" is from a negative that has been developed, fixed and washed, and not intensified, reduced or retouched and the print not controlled in any way. Of course, it cannot be denied that such "straight-prints" are of the utmost value—and every photographer should aim at being able to produce a good technical "straight-print" when occasion requires.

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Pictorial Printing.

Very probably some of the purchasers of this booklet are not quite clear as to the meaning of the term "pictorial printing." "If I make a good technical negative from a carefully selected and arranged pretty bit of nature and print this carefully, is not this a pictorial print?" asks the reader. Our answer is "possibly yes, but much more probably no." "If not, then why not?" asks the reader. Briefly put we reply "A faithful and literal transcript of nature seldom, if ever is Art."

Nature not Art. True art is based on nature, but it is an extract, a selection, and not an impartial repetition of nature.

A Work of Art implies the pre-existence of a human being, an *Art-ist*, be he poet, painter, dramatist, musician, etc. The primary function of the artist is to select those things which are essential for conveying to another the impression the artist gathered from a certain scene. Hence two artists painting the same landscape from the same view point, side by side, will produce two quite different pictures or personal extracts. Moreover we, the third party, may find great difficulty in saying which of the two we prefer. Possibly we shall often select and wish to have part of one and part of the other.

Unconscious Selection. As a matter of fact most if not all of us are continually and unconsciously selecting. Two people, reading the same work of fiction or seeing a stage play, prefer different characters, scenes, etc. Two people walking down the same street and asked for their impressions would probably express markedly different opinions. Our mind's eye is on the look out for the features which appeal to our likes, interests or habits of observation, while other things are passed over as unseen. The artist is on the alert to see finer differences of light and shade, beauties and form, subtleties of general effect. He has his personal preferences and so selects what the ordinary observer never saw at all.

Selection. It is not opportune to linger on this line of thought, so it must suffice to say that *selection* is the fundamental act in



Fig. 4 (p. 4).

Bessie Stanford.

SHADOWS OF DEPARTING DAY.



Fig. 5 (p. 5).

Bessie Stanford.

THE CHINESE LANTERN.

PRELIMINARY NOTE.

art work, and that selection implies *personal choice*, taste, feeling, call it what we may.

A Series of Selections.

As a matter of fact a pictorial photograph is the final product of not one act of selection but quite a long series of selections. We first select our point of view, then the degree of definition, the range of light and shade by exposure and development, the expression of colour in monochrome by choice of colour sensitive plate and light filter, then comes our chief business in hand just now, *viz.*, the acts of selecting which parts shall be printed lightly or darkly, which shall be emphasised by retouching on the negative or printing masks and so on. But after we have used up all the art and craft we possess in modifying or controlling the printing process we have not yet finished. For our picture has to be trimmed, mounted and framed; acts of selection which are or *should be* done not by unthinking rule of thumb, but with a definite intent, and with the hope of getting towards, if not reaching, our mental goal or ideal.

Objectors.

Curiously enough we sometimes find people who practise all the series of selections above enumerated except those of controlling the printing. Some of these will employ toning or sunning down of sky patches which otherwise would be meaningless and distressful blank paper sky patches. Others will even accept the printing in of a sky or cloud effect from a separate negative. Such objectors, perhaps, do not realise that a straight-print is not necessarily a pictorial print any more than fine copper-plate-like hand-writing is necessarily poetry.

Is it permissible?

From the early days of photography—when vignetting with cotton-wool was communicated for a “valuable consideration” as a trade secret—this question of the straight-print *versus* the modified or controlled print has been productive of a Niagara of discussion, and with the usual result, *viz.*, that those who wanted to control or modify their prints did so of their own sweet will, be it lawful or unlawful, while those who threw up their hands in

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holy horror at such iniquities, did not wish to alter, and therefore did not alter their way of thinking.

It will, therefore, not be attempted to discuss or persuade the reader either way. We will content ourselves by repeating a brief synopsis of the *argumentum* as it has been set forth from time to time.

1. If the straight-print advocates are consistent, they would not intensify, reduce, or spot the negative, and all retouching would be taboo, spotting of the print would also be forbidden.

2. The printing in of clouds from a second negative would similarly be prohibited. Combination printing of all kinds would be debarred.

3. The controllers argue that by reducing, intensifying, retouching, adding clouds, etc., the print is brought nearer to, *i.e.*, more truthfully like a portion of Nature.

4. They also affirm that the print and not the negative is the end or goal, and therefore it is as legitimate to control the printing frame or negative, as it is to alter the lighting of a sitter, arrange the subject itself, use personal discrimination in the point of view, degree of definition given by the selection of the stop, etc.

5. The straight-printers affirm that it is of the nature of a fraud to use the word photograph to describe a thing which is part photographic, and part hand-work.

6. The controllers reply that they do not care what the thing be called.

7. Some intermediates say that they do not object to controlling printing, or local treatment of the negative, but do object to anything in the nature of hand-work being done on the print.

8. The controllers admit that, if possible, they would prefer a negative that required no retouching, or controlling, and that they practise control or modification, not for the sake of the photographic gymnastics, but because they assert that the negative is only one of their means made with a view to producing a certain kind of printed result. Printing control may be an evil, but if so it is a necessary evil just as much as retouching is often a fatiguing but necessary evil.

The Gist of the Matter.

Every photographer who publicly exhibits his print tacitly submits it to the public jury. Those who come to it *pre-judiced* need not be considered, as their prejudice is not true judgment at all either way. If the open-minded, unprejudiced and cultured spectators are more impressed by his methods than his results he stands condemned as an incompetent art-and-crafts-man. But if to this latter class his work conveys a harmonious and acceptable message, the means has been justified by the end. The photographer's misfortune is in knowing too much about the craft side of what he is looking at. A "faked" piece of enamel, niello, gesso, secco, tempora, etc., might exact his unqualified admiration by reason of his ignorance of the technique of these various processes. But the blind worship of certain photographic procedures, often wrongly called technical perfection, has proved a real stumbling-block to many, and prevented their sharing the enjoyment of their rather less omniscient brethren.

The Object of this Number

is to bring together for ready reference a considerable number of methods whereby the negative itself may be altered, or the print controlled during the process of printing, or the print modified generally or locally after it has parted company with its parental negative.

The reader will find that our various contributors here and there vary in their methods of producing certain results; but, to the beginner, this should have the wholesome effect of teaching him that the result is of more importance than the method by which it is produced.

It has been thought desirable to limit our attention—as far as possible—in this number to the employment of one negative only, and so pave the way for the making and using of cloud negatives and other forms of combination printing and kindred topics in our next volume (No. 25).



Preparation of the Negative for Printing.



THE first step—*i.e.*, before attempting any work on the negative, is to clean the back from splashes of emulsion and finger marks. For this purpose we only require a bit of rather rough surface rag and a few drops of dilute ammonia, say one dram of water and ten drops of strong ammonia. The rag should be only just moist and not wet. Obtain a small perfectly flat board, or preferably a piece of stout plate glass rather larger than the negative. On this lay a sheet of clean, dry, thick blotting paper, and then the negative film side downwards. Thus supported the negatives will bear good firm rubbing pressure without the danger of breaking. If the negative be held in the hand for this cleaning process there is considerable risk of a serious accident. The difference that a clean and a dirty negative makes in the print is considerably greater than many workers evidently recognise.

Iridescent Edges.—With stale plates (and with fresh plates of some kinds) we are apt to get what are known as iridescent edges, *i.e.*, a metallic blue or violet shiny stain, which is chiefly noticable round the edges of the film, but in pronounced cases it may spread all over the plate. In some instances this silver stain has a somewhat brown colour. Negatives which when first made seemed quite free from the stain sometimes show this stain after the lapse of time. This is more especially the case where they have been used for silver contact printing, *e.g.*, P.O.P., and have been stored in a room where gas is burnt. We may remove these stains fairly easily by either of the two following methods :—

(a) Lay the plate film side upwards on the blotting paper covered slab of glass. Fold a couple



Fig. 6 (p. 5)

Bessie Stanford.

DAY DREAMS.

PREPARATION OF THE NEGATIVE FOR PRINTING

of thicknesses of twill calico over the finger end. Just moisten the calico with methyLATED spirit, and rub the stained film firmly and briskly. Some correspondents complain of this method as being useless or tedious. Failure is the result of not going to work in the right way. By using a couple of thicknesses of the material we keep a moist surface longer than when using one thickness. By using a somewhat ribby or rough surface, such as twill calico, we get a kind of grip of the film and so wear it away fairly easily. It should be recognised that this procedure is a mechanical, wearing away surface reducer. For success the rag must be only just moist, not wet. If too wet or too dry the wearing away action is terribly slow. If the degree of moisture is right we shall soon find our bit of rag getting dirty and smooth—*i.e.*, clogged by the particles of gelatine and silver removed by abrasion. One need hardly say that the rag must be changed as soon as it gets dirty in this way, for then its action is greatly reduced. We lay much stress on these little points, because on a subsequent occasion we may have to refer to the use of this process for rubbing down skies, over dense shadows, etc. (p. 16).

(b) The second method for reducing iridescent stains is a chemical procedure. Place the negative in clean cold water for five or ten minutes. Meanwhile throw into a two-ounce graduate a crystal of potassium ferricyanide (red prussiate of potash) as big as a *large* pea or small bean, and add an ounce of clean unused hypo fixing bath. Stir with a glass rod until enough of the ferricyanide is dissolved to impart a pale yellow colour to the mixture. Now take a tuft of clean cotton wool and dip it in the hypo and ferricyanide reducer. Withdraw the negative from the soaking water and drain a few seconds, shake off the adhering drops of water, and then lightly, evenly, and quickly rub over the film the tuft of cotton wool moistened with reducer, and then rinse the negative either under a flowing tap or in a deep dish of water. A second rapid application of the reducer *may* be required to remove final traces of stain. The negative is then well washed and dried.

A.

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Cleaning the Film.—In any case it is desirable to clean up the film side of a negative free from finger marks, etc., by a gentle rubbing with a bit of rag moistened either with methylated spirit or dilute ammonia.

The Pilot Print.—Our next step is to take a trial or pilot print from the negative. It is desirable though perhaps not absolutely essential that this first print should be made by the same printing process that is intended to be used for the final picture, because different printing processes show slightly different degrees of light and shade contrast when prints from the same negative are made. For instance, a somewhat soft-contrast negative which gives a moderately bright P.O.P. print would, with the carbon process, give a flat and weak result. While a negative which gives a fairly bright platinotype print is just a little too strongly contrasted for P.O.P. or bromide printing.

Pinholes, Dust Spots, Scratches.—The pinpoint-like spots due to fine particles of dust clinging to the film or other causes first claim attention. If we are going to make our print on a moderately rough surface of paper we shall find that we need only trouble about stopping out the larger pinholes; the very tiny ones, which with smooth P.O.P. show as black dots in our print, have little or no effect when we are printing on a rough surface paper. The same remarks apply *mutatis mutandis* to the very fine clear lines resulting from very tiny dust hairs.

For stopping out the larger pinholes, spots, and scratches, we may block them out with a solid or opaque pigment or, preferably, aim to fill them up and match them with the surrounding density. Suppose we have a scratch across a distant mountain which prints out a somewhat light grey. The clear scratch shows as a black line. If filled up with opaque pigment it prints out white and has to be again retouched on the print; but if matched to the surrounding density it will call for no further attention in the print.

PREPARATION OF THE NEGATIVE FOR PRINTING

For filling up pinholes, scratches, etc., we may use a fine-pointed brush with water-colour pigment, or the retouching pencil. When the contrast between the defect and surrounding density is slight the pencil is preferable, and when the defect comes in a dense part of the negative the brush method is best.

G. B. S.

The Pencil Method.—As regards the use of the retouching pencil, we need only refer our readers to number 14 of the present series of *The Practical Photographer*, "Retouching the Negative." The patches should be somewhat generously treated with retouching varnish, and a rather soft pencil used. If there is difficulty in getting on enough lead, it is a useful but little-known plan to breathe gently and close to the spot. The *warm* breath seems to impart an extra adhesiveness so that one can get on quite a lot more lead after this treatment. The negative should be well dried, of course, before printing.

The Brush Method.—As this requires a little practice, it is advisable to take an old and useless negative, make a few scratches on it with a blunt knife, and then practise upon this. The usual and wrong method is to mix water-colour pigment, such as ivory black, vandyke brown or vermillion with water, and apply in blobs. The result is that the colour runs to the edges of the line or hole, and leaves a clear central part. But, if instead of plain water we mix our colours with moderately thick gum-water, then we shall find the dots dry with the pigment evenly distributed, and the troublesome dark ring and clear centre is avoided.

A good deal of our success at this stage depends on using the right consistency of gum water. The following is the writers procedure. A two ounce wide-mouth bottle is taken, and a piece of fine canvas so arranged that a portion dips into the bottle in a conical or jelly-bag shape, while the edges of the canvas are clasped to the neck of the bottle by means of an elastic band. Six drams of gum arabic are weighed out, and then put into the canvas jelly bag. Warm water is added until its level reaches the shoulder

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of the bottle. The gum is occasionally stirred with a glass rod. When it is entirely dissolved, the contents are emptied out into a graduate, and the bottle well washed out inside and outside. The gum solution is carefully strained through coarse muslin into the bottle, and two drops of liquid carbolic acid well stirred in to act as a preservative and mould preventive. For use, *i.e.*, mix one drop of this stock gum solution with one drop of water. N.B.—Do *not* dip your colour-charged brush into the stock gum. Through the centre of the cork of the gum bottle pass a piece of thin glass rod, and use this to remove a drop of gum at a time.

If a largish space has to be covered with colour, it is a good plan first to go over it with thin gum-water without any colour, and then let this dry, when a second even coat can be the more easily laid. As to colours, burnt sienna and ivory black make a good mixture for matching the ordinary tint of a negative. Crimson lake is good for stopping out pin-holes and lines, as its non-actinic character requires only a thin layer to be used. If the worker finds his colour is running to the edges, it is a sign that he is using too much water. If too much gum be used, the colour will not flow from the brush evenly. The brush should not be overcharged with colour, and it should be applied to the film so that the brush handle is nearly perpendicular to the film. The brush should have a fine and springy point. J. J. H.

Rubbing down.—On another page (12) may be found some reference to the use of methylated spirit and rag for removing the surface iridescent stain. The same general instructions apply to those cases where we wish to reduce the density of a negative locally.

For example we may desire a certain shadow to print a little darker. Or in the case of halation from a window we may rub down generally, and so make the part of the negative less dense so that it prints more harmoniously than before. Again we may find that we have carried development a trifle too far, and although the clouds are easily visible in our negative they do not print out quite dark enough. Then by rubbing down the sky generally

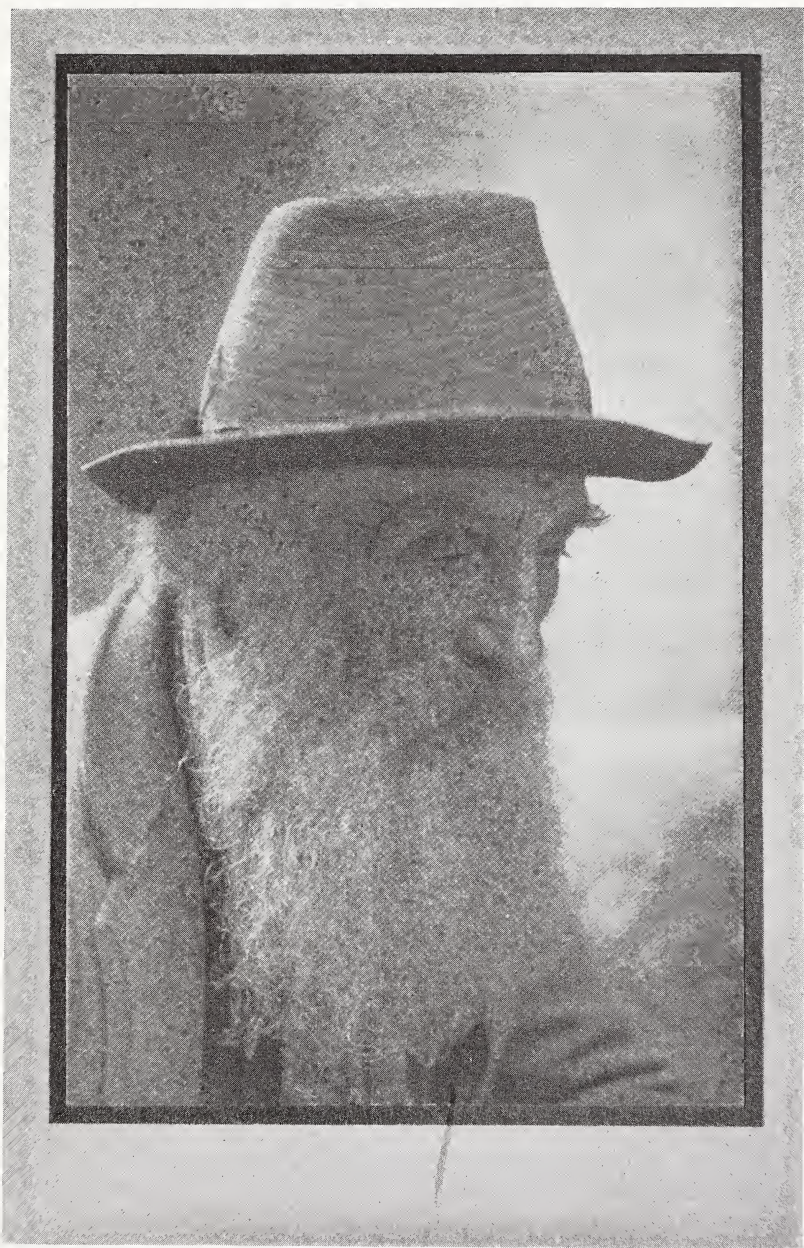


Fig. 7 (p. 5).

Bessie Stanford.

Winter.

PREPARATION OF THE NEGATIVE FOR PRINTING.

we probably can thin down this part and secure our object.

Finger marks.—It sometimes happens that the film of the negative receives a finger mark and that this shows in the print. The best thing to do is to rub the part so marked with a tuft of cotton wool moistened with dilute ammonia, and if this fails then try methylated spirit or pure alcohol.

Local Treatment.*—In the most experienced hands there is always some risk in locally applying solutions. A drop of the solution may find its way to the wrong part, the work table may be shaken, etc.; it is therefore always a wise precaution to be prepared with a contact positive—from which a new negative can be made if anything done to the negative is found unsatisfactory and yet it cannot be undone. For the making of this contact positive we recommend either a lantern plate or the slowest landscape plate, or process plate. This positive should be fully, but not excessively, exposed, somewhat thin in density contrasts and free from colour or stains.

Local Intensification.—The present writer presumes the reader is already familiar with what has been said on the subject of intensification, general and local, in a previous volume of this series.* The following hints may be regarded as supplementary thereunto. First, it is important that the worker may easily see what he is doing. The negative should be supported in a horizontal position. If small, it should be supported on a larger sheet of clear glass. Below the negative is placed a sheet or white card or paper at such an angle that it is well lit by light from the window. It thus acts as a reflector, so that the worker looking straight down upon and through his negative can see every detail. If the work table is put near the window the upper part of the window should be covered by a blind.

* The reader may advantageously refresh his memory by reference to our previous volume, Number 7; which deals very fully with After-treatment, Intensification, Reduction, Local Treatment, etc.

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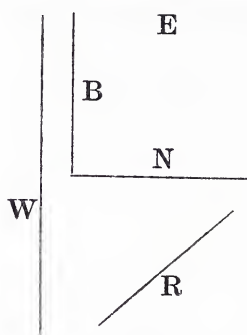


Fig. 35.

Thus suppose N the horizontal negative, W the window of which the upper part is obscured by the blind B. Light coming through the lower part of W falls on R, the reflector, so that E, the eye of the worker, sees N, the negative, brightly lit.

If the part to be locally strengthened has sharply defined edges, then we may apply the solution to the dry film. If we wish the edges to be somewhat vignettted or softened into the adjacent parts, we must soak the negative in cold water for, say, ten minutes, and then blot off all surface moisture, using either fluffless blotting paper or a handful of soft, dry, fine muslin rolled up into a ball and lightly dabbed all over the film until it is quite free from surface moisture.

There are two chief methods for local intensification, viz.:

(a) **Direct Method with Mercury.**—Charge a camel-hair mop brush with a saturated solution of mercury bichloride, and apply to the part. After, say, five minutes, remove this with small pieces of blotting paper, and repeat until the part is bleached; again blot off, and then put the negative under a gentle stream from the tap. After washing again, surface dry, and apply dilute ammonia with the brush as before, and again wash. The strength of the darkening solution may be from 10 to 20 drops of strongest liquid ammonia to one ounce of water.

(b) **Indirect Method with Uranium.** This method, though a little more trouble, is the safer of the two, as should the result be unsatisfactory, we can start *de novo*. Prepare the two following solutions:

- | | | |
|----|------------------------------|---------|
| A. | Water | 1 oz. |
| | Glacial acetic acid | 20 min. |
| | Uranium nitrate | 5 gr. |
| B. | Water | 1 oz. |
| | Glacial acetic acid | 20 min. |
| | Potassium ferricyanide | 5 gr. |

Mix equal parts of A and B just before use. The negative must have already been very thoroughly

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washed after fixing, or trouble will assuredly result. The entire negative is now immersed in the mixture of A and B until it assumes a somewhat red-brown tinge. It is now removed, and placed in a deep dish of either distilled water, or filtered rain water, and slowly raised and lowered in the washing water until the greasy, streaky surface appearance is removed. It is now surface dried as above described, and then taken to our horizontal table, Fig. 35. In a small clean graduate, we put twenty drops of strong ammonia, and add an ounce of water.

As our negative has been intensified all over with the uranium solution, we must remove the intensification from those parts where it is not wanted. This may easily be done by applying the ammonia solution. One must be a little careful not to overcharge the brush with ammonia, as its action slightly spreads in the swelled gelatine of the film. The ammonia treated parts are well dried with blotting paper and the entire negative held face down in a deep dish of water for a minute or so, and then dried. Should the ammonia solution have by accident been applied to a part requiring intensification, the mistake may be remedied by locally applying the uranium mixture (A and B) with a brush after the ammonia has been well washed out.

Should the work be found unsatisfactory, the uranium intensification can be entirely removed by washing in water to which has been added say ten drops of strong ammonia per oz. water. Therefore, when intensifying the plate generally as just described, it is as well to carry intensification just as far as we wish our strongest lights to go. Then if we find we have rather overdone it, we can either locally or generally reduce density by washing in still more dilute ammonia—say one drop per oz. water—when the removal of the intensification is proportionally slower.

As most tap water is slightly alkaline, prolonged washing by a stream from the tap will remove the uranium. But in any case the water must be applied very gently, and not with force, or constantly in one place, or markings will result. R. D.

Printing Control.

 POSSIBLY this book may come into the hands of someone who does not quite understand the meaning of the term "Control Printing," for he has hitherto been content to put his printing paper in contact with a "straight" negative and then put out the frame to print in diffused light. Printing control in essence is shielding from light one part of a negative while some other part is exposed to light. Or it may take the form of throwing an extra strong light on one part while weaker light is acting elsewhere. Thus the result is that the light and shade contrast are different in the controlled print from what they are in the straight prints. In the following few pages we give some of the easier, but none the less effective, methods of printing control or print modifications of this character.

Negatives for Control Printing.—Seeing that control printing sooner or later becomes synonymous with pictorial printing, the would-be pictorial worker may, in the stage immediately following his early efforts, be advised to learn the art of making negatives which are thin and delicate rather than vigorous and brilliant. This is advised because it is much easier to augment density contrasts than to reduce them by various forms of after-treatment of the negative, masking, and control printing. The ideal negative for control printing is one which gives an uncontrolled contact print that is all that we want in the way of definition, but is decidedly weak, flat and lacking in light and shade contrast. It is then a very simple matter to give just as much assistance locally to the densities as we wish with the aid of the stump on the paper covering.

Masking with Orange Paper.—The following is the method I employ after having tried all the usual plans. Suppose it is desired to block out the sky part of a landscape, and that the sky-line is chiefly a band of distant trees, etc., running more or less across the picture in the distance. First, cut out a piece of orange paper agreeing with the size of the



Fig. 8 (p. 6).

Bessie Stanford.

WHITE CROCUS.

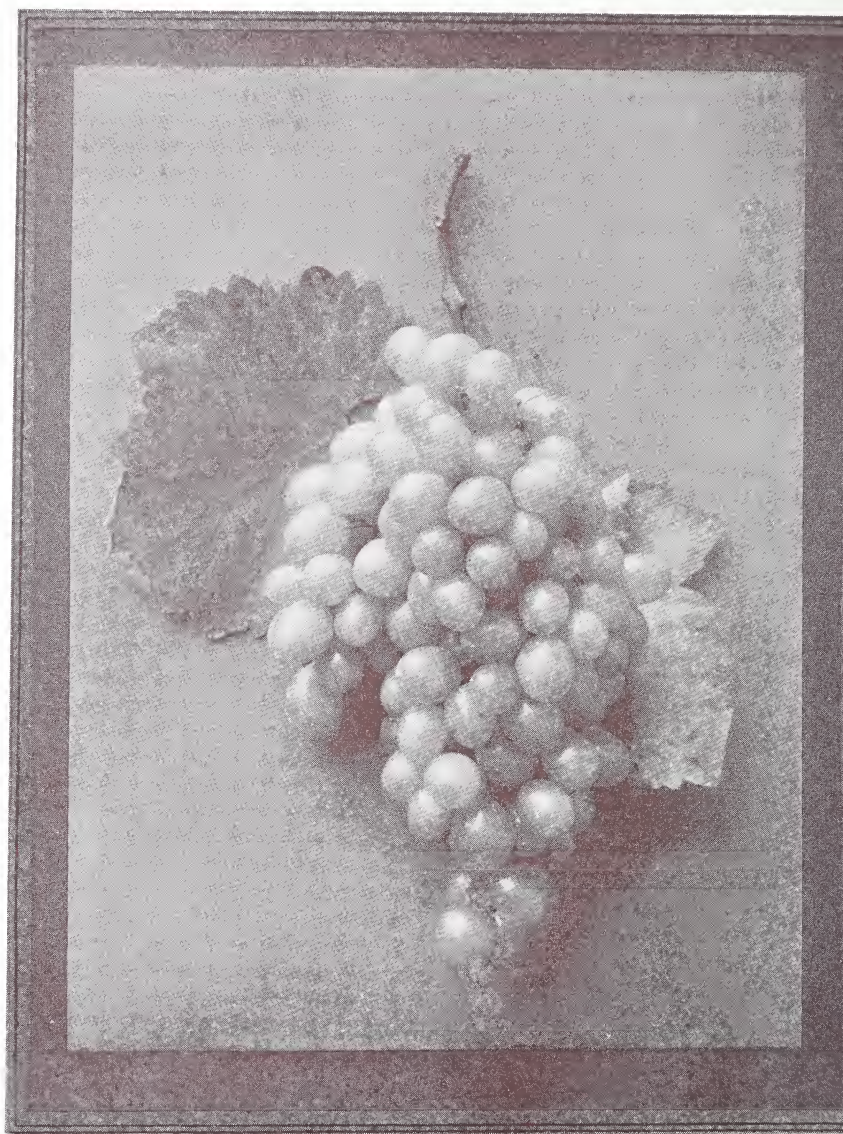


Fig. 9 (p. 6r).

Dan Dunlop.

GRAPES.

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part to be blocked out, but projecting over the land say half an inch. Very slightly dampen the paper by *quickly* passing once over it a moist sponge. The paper requires to be only just damp enough to be limp, *i.e.*, not wet. Now with your paste-brush run along the top and sides (right and left) of the negative (glass side, of course) applying a band of thin paste, say $\frac{1}{8}$ -inch along the glass. And in the same way run a stroke of the paste-brush along the sky-line. (This may be about $\frac{1}{4}$ -inch wide.) Then lay the orange paper to fit the top and sides of the negative. Now take a small brush (camel-hair paint-brush) and dip it in clean water, shake off any drops and run along the sky-line on the top of the orange paper. This is to wet the paper and also to make it all the more transparent. Blot off any water not absorbed by the paper. Now take a stout long darning needle and scratch or tear away the orange paper so as to agree with the sky-line, which will be easily seen through the wet edge of the paper. By scratching away the paper in this way we get a soft fluffy kind of edge, which agrees exactly with the soft edge of the distant trees, etc. Should there be a cottage with some *sharp straight* lines against the sky we may then use a sharp knife, but the needle is best for soft outlines. G. B.

Card Mask.—It is often convenient to cut a card mask to shield the land part when introducing clouds and fix this card mask to the front of the printing frame. This will leave a space of say an inch between the negative and the card mask. It is a good plan to fill up this space with cotton wool. This not only prevents the light creeping round the edge of the work, but also enables us easily to get a very soft vignetting margin, which can be varied slightly every time we take up the printing frame to see how the printing is progressing. R. D.

Making Printing Masks.—It may not at once occur to the beginner that a spoiled print will give him the outline for a mask with far greater accuracy than anything he can draw. Nor may it occur to him that he may thus use up paper which is too stale for picture making. Once again let him note that by *using one* piece of stale paper and printing out until the sky line is clearly shown, and by care-

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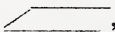
fully following this line with a fine pointed pen-knife he gets two masks at one operation. Each of the two parts of the divided print is put out under a piece of clear glass to go as dark as it will. One should exactly correspond with the sky and be used when printing the land. The other corresponds with the land and is used to shield the land part when the sky is being printed. A. M.

Blocking-out those parts which are not required to print, *e.g.*, defective skies, ugly buildings against the sky-line, etc., can be done by practically any opaque material or substance. One plan is to follow along the sky-line or other object (boat, chimney) with some of the opaque mixtures sold (under various fancy names) for this purpose, or we may use any opaque water-colour pigment, such as vermillion, light red, yellow ochre. If there be much space to be covered, it is enough to put a band or line about $\frac{1}{8}$ -inch wide in pigment and then cover up the rest of the space with a piece of opaque paper, black or orange, cut to such a size that the edges overlap those of the pigment band.

If the pigment band is put on the film side we get a sharp line of demarcation in the print—which may or may not be required—and, moreover, it is not always an easy matter to wash away this pigment band without leaving a mark should a mistake be made; whereas if the pigment band be put on the glass side it is easily removed, and a soft vignetted edge effect is obtained in the printing; but it is not always possible by this method to follow with sufficient definiteness the outlines of tree trunks, buildings, shipping, etc. Some workers prefer to use ordinary oil paint as sold in 2d. and 4d. collapsable tubes. To this should be added a small quantity, *e.g.*, one-tenth part, of “dryers,” also sold in similar tubes at about the same price. As the name suggests, this material quickens the drying of the pigment to which it is added. Oil paint used for stopping-out is only suitable for application to the glass side of the negative. It offers us the advantage that we can have a sharp or soft outline at will, and generally it is easier to manipulate than is water-colour pigment, but, of course, it has the inconvenient property of taking

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several hours to dry. At the same time if a little extra care be taken in manipulating the negative we need not wait for the pigment to dry.

To get a softened edge of a line with oil pigment we may use the tip of the finger as a dabber, or tie a wee bit of wash leather to the end of an ordinary wooden pen holder. For a larger dabber a ball of tow or cotton wool surrounded by wash leather or muslin is all we need. To get a sharp outline the pigment is first applied moderately freely with a soft hog-hair, or preferably an old and stumpy camel-hair, brush. The sharp line is then obtained with the aid of a large-size wooden match cut to a chisel-shaped end, thus , which is used to gather up superfluous pigment by pushing the sharpened end in a forward direction.

R. D.

Blocking-out a Complicated Sky-line—such, for instance, as where bare tree branches, shipping rigging, ruins, etc., project against the sky in the middle distance. In such case the best plan is to intensify the sky half of the negative by the uranium intensifier, applied to the wetted film by means of a large soft brush or ball of cotton wool. Then with a smaller brush apply a very dilute alkali to those parts where it is wanted to remove the uranium intensification. For the dilute alkali we may dissolve a crystal of soda-carbonate the size of a pea in an ounce of water. The procedure is: (1) Soak the negative in plain water; (2) locally apply the intensifier; (3) give a general wash for five to ten minutes; (4) surface dry and apply the dilute alkali; (5) wash again, holding the plate so that the water from the sky runs toward the land part.

Air bubbles in the glass.—Fortunately these disfigurements are more rarely met with than they were a few years ago. If a bubble shows in the printing the only remedy is to cover the face of the printing frame with a sheet of tissue paper, print in a diffused light and turn the printing frame round at intervals so that the lens-like action of the bubble may be as much spread out or scattered as possible.

Overhanging Tree Branches.—It may sometimes happen that we can only secure a desired view where some overhead tree branches intrude themselves beyond the edge of our plate and appear as leaves or black patches. If the whole of the sky is being stopped out, these intruders will, of course, disappear at the same time. But if they are to be stopped out separately it is advisable (a) to do as much as we can with the retouching pencil on the film side of the negative first (b) then apply to the glass side a few small dabs of some opaque oil paint, and even out the edges of these dabs of pigment, either with the finger tip, a bit of wash leather rolled up into pencil form, or use an old water-colour camel-hair brush with the hairs cut down to a flat stump, after the manner of an ordinary stencil brush.

F. C. B.

Covering the negative with tracing paper.—This step is so important, though simple, that a few words must be devoted to it. The first step is to get the best kind of paper. The present writer inspected about 30 samples of tracing paper at an artists' supply stores not long ago; of these only two were of sufficiently even grain to be worth consideration and neither of them was entirely satisfactory. The reader is advised to visit more than one artists' supply establishment. His object is to find—not the most transparent, but the most even and at the same time finest grain. What we want is something like the finest ground glass. Specimens of two or three different kinds should thus be obtained so that we may make the following experiment. A quarter-plate negative is thoroughly cleaned from all film. A strip from each of the three or four samples is cut so that when they are laid edge to edge they cover our quarter-plate clear glass. These strips are fixed to the glass by a touch of paste at each end of the strip. Down the centre of all four strips make a broad $\frac{1}{8}$ -inch soft pencil mark. On each strip put a drop of gum water and permit it to sink in and dry. Then print in the usual way. We shall now see which paper shows most grain and also which is made the most transparent by the gum water. The pencil band will also help us in judging density and granularity.

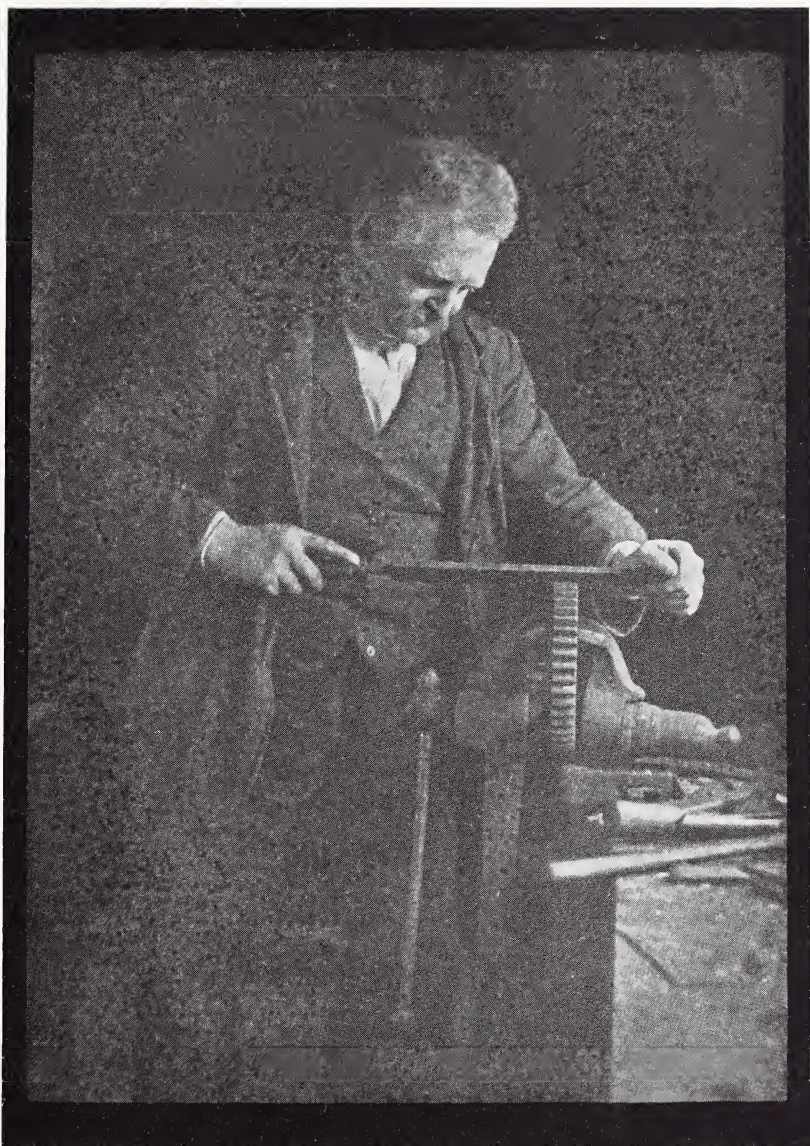


Fig. 10 (p. 63).

R. Berry.

At the Vice.

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The beginner may be warned against laying in any stock of tracing paper, as sooner or later it will very probably turn yellow and greatly retard printing. Occasionally a piece of stale yellow paper may be useful on account of its printing-retarding property. But for all-round work the whiter the paper the better. Our next step is to put the paper on the negative. First cut the paper a shade smaller than the negative. For whole-plate size cut it $\frac{1}{8}$ -inch less each way than the plate. In a dish of water dip a sheet of blotting paper in size *about* an inch larger than the negative all the way round, e.g., for whole-plate say 10×8 . Lay this wet blotting paper on a sheet of glass. On the top of the wet sheet lay a dry sheet of blotting paper and over this another sheet of glass. In a few seconds both sheets will be equally damp. Now separate them and lay between them the paper to be mounted and again put under glass. In about ten minutes the tracing paper will be dampened and quite limp, but should not feel wet. Now with a hog-hair $\frac{1}{2}$ -inch brush go round the edge (glass side) of the negative (previously laid film down on a sheet of clean dry blotting paper) with thin paste such as "Stickphast," or something of like consistency. Then lay on the tracing paper, over this a piece of dry blotting paper, and over this a stout piece of glass. Change this blotting paper for another dry piece after say ten minutes. When the tracing paper is dry it will be quite flat and taut and will take the pencil or crayon agreeably. H. R. S.

The Ground-glass Mask.—It does not seem to be generally known that it is comparatively an easy matter to lay a fairly even wash of colour on the rough side of ground glass. First of all the glass should be of the extra fine ground kind. Next, it must be quite clean and free from any trace of grease or finger marks. Use as large a brush as convenient for the size of the patch. Lay on the wash quickly by moving the brush rapidly to the right and left and back again. Use a little gum water with which to mix the colours. The right proportion of gum water can only be ascertained by a few experiments. Use transparent colours, such as crimson lake or madder lake. For making

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the ground-glass effect vanish, use gum water without any colour at all.

Ground-glass Mask.—Perhaps the best thing of all to apply to ground glass to make it more opaque is ordinary oil paint such as is sold in 4d. collapsable tubes for the use of artists. This can be applied more or less correctly by means of a flat or round hog-hair brush, and then with the finger tip or a bit of chamois leather it can be evened out into a flat tint or graduated just as may be required. If by any chance the work goes wrong it can be removed with the aid of a few drops of turpentine and a bit of cotton wool or soft rag. It should be kept in mind that a very little opaque pigment stops a great deal of light. The present writer finds burnt sienna cheap, easy to work—more or less transparent, and, therefore, one can the more easily see what is being done. W. J.

The Duplicate Negative.—Very few workers seem to know how much may be done to modify the general character of an original negative by making a duplicate negative. Our first negative may be—let us say—fully exposed but somewhat over-developed, giving a brilliant print lacking in detail, delicacy and gradation. From this let us make a fully but not over-exposed positive and develop this for a soft and delicate result. Then from this in turn let us make our second negative, and carry development to just that degree of contrast that is required. Or our original may be too soft, and we want more brilliancy. The same procedure is followed with the necessary modification in exposure and development. In this case we give our positive only just enough exposure. But in addition to the power of general light and shade or contrast control that the duplicating of a negative gives us, we have the advantage that we can retouch our original negative and also the intermediate positive, as well as the final negative.* And if any of these three retouchings are unsatisfactory, we can remove it and begin again.

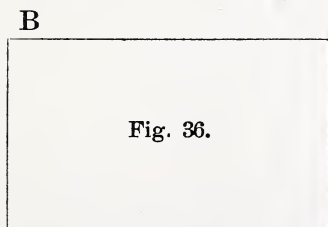
One more advantage. If from our original

* See No. 14 "Retouching the Negative" of the present series of *The Practical Photographer*.

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negative we get a good positive, then at any time a new negative can be made should any accident happen either to the original or the second negative. Therefore in all cases where there might be any difficulty about repeating an original negative likely to be valuable, the positive will more than repay its cost and trouble. L. C. F.

The Positive Mask.—This is one of the dodges that is rediscovered and put forward under various names about every other year. In some form or other it has been known to and used by many of the older hands since the quite early days of dry plates. The present writer has tried all the various suggested modifications, and still thinks the method he evolved for himself some twenty years ago is the most generally useful. But first let us explain to the neophyte what is meant by the term positive mask. Suppose we have a negative whose detail is sufficient, but whose contrasts are too great. What is required is a mask which will hold back the printing of the too thin parts while the over-dense parts are permitted to print. In fact, we want a thin positive counterpart or mask, and the easiest and best way to get this is to let the original negative make this mask for us. To do this proceed as follows. In the dark-room lay a printing frame face down on the work table. In this put the over contrasty negative, but put it with its film side towards the table, *i.e.*, the reverse way to that used for contact printing. Now put in contact with the uppermost or glass side of the negative, the film side of a slow landscape or transparency dry plate.



C Push up close into one corner C, both the negative and plate, and also see that the two corresponding edges BC of negative and plate are close up against that side of the printing frame.

This trifle is of great practical importance, as will appear hereafter.

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The frame is now closed and taken to the opposite end of the dark-room and exposures made while the printing frame is kept quite still. The reader will note that we are printing our positive through the glass of the negative. The order is:—Light; film of negative; glass of negative; film of positive. We therefore must have the printing light not less than 6 and preferably 8 or 10 feet away from the printing frame.

A quite thin positive is now developed, fixed, washed and dried. This positive should in most cases be not more than half the density of an ordinary lantern slide. Perhaps it may give the beginner some rough idea if we say that if two such positives be placed one on the top of the other on this printed page one can see the words through the densest parts.

In printing, the positions of negative and positive are now reversed: thus laying the printing frame face down on the table we put into it the positive with film side up, glass side towards the table, and then on this comes our original negative in the usual way. If we have been careful to make one corner and one side register together it will now very greatly simplify matters in getting the negative and positive exactly one behind the other.

Considerable care is required when opening and closing the printing frame to examine the stage of the print, as a very slight movement will shift one glass on the top of the other. It is therefore recommended to fix the two together by means of pieces of lantern slide binder.

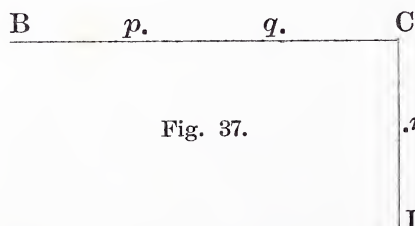


Fig. 37.

Take a piece of stout card, a little larger than the negative, on it lay the negative and make a pencil line corresponding to the two sides BC and C D. Then at such positions

as *p. q.* and *r.* drive in three small pins perpendicular to the card surface. Take three pieces of gummed binder; moisten and lay along side *p. q.* and *r.* Then lay on the card and gum strips, the



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positive glass side down, and push close up to the three pins. Then put the negative on the positive, also film side up, and push close up to the pins. Then fold over the half of the gum strips. When these are dry add other gum strips along the other two sides.

One need hardly add that the density contrasts of the positive mask will be made to vary according to one's need and the nature of the negative. (p. 59).

F. C. B.

The Rationale of Toning Down, etc.—It is sometimes asked why any local or general tinting or toning or sunning down is necessary. The reply is of a twofold nature. First, we may require to tone down a part which, on account of its *colour*, has come out too light in the print. For example, in the case of a figure study a white or blue apron may come far too light; or a small patch of water or wet road may happen to be at such an angle that it reflects sky light and comes out as a blank white patch. Similarly a blue-gray sky may, and often does, come out far too light. Of course, the use of an ortho plate and colour filter sometimes (but not always) put us right in the matter of colour values.

The second reason is perhaps the more important part of the matter. Our plate may give us the subject in correct "values," but for reasons of composition we may not want certain parts to come as light as they do. For example, our above-named model may be wearing a very clean white apron which may happen to be the highest light of the subject; but in our print this part comes out in such an assertive, eye-attracting way that it makes everything else of quite secondary importance. This is not true to our impressions of the original for various reasons. The colour of the model's complexion, hair, etc., may have been the chief charm. Again, our picture is on a scale much smaller than nature, and thus the large white apron is by comparison compressed into a small spot or patch.

Then, again, we must remember that a thing may exist in nature, but that fact does not make it pictorially desirable. We hear a great deal about

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holding up the mirror to nature, but the essence of art is personal selection and interpretation. The business of the artist is not to catalogue the facts of nature ; that is rather the affair of the naturalist. The artist selects and arranges his selection ; hence the painter has the advantage over the cameraman, for the former can omit what he does not care to include, and can rearrange positions and combine part of one scene with selections from another. The photographer has but a limited power in omitting what is before him when making his *negative*, but that is no reason why he should not omit parts when using his negative to make his print. By sunning down we can to some extent obliterate detail, which practically comes to the same thing as omitting portions. Also, we may be dealing with a subject of somewhat feeble light and shade contrasts, such that by straight photography it would be impossible to deal with without getting all parts equally contrastful in a way quite foreign to our desires. But by toning down all parts of the print generally except the selected region, we can add a measure of contrast not obtainable in any other way.

As a general rule it is the artist's desire to keep the interest of the spectator well within the margins of the picture, though the focus of interest may be some little on one side or other of the median line.

In many landscape subjects it is impossible to arrange our view without having the margins too light for pictorial purposes. In such cases cautious toning down of the margins will often give us the aid we require.

T. S.

Sunning down: Two kinds. Let us suppose that we have a strip of P.O.P. ten inches long and two inches wide. The first inch is covered with opaque card so as not to be exposed to light at all, the remaining 9 inches are exposed until a just visible tint is produced. Our opaque paper is then moved one inch so as to leave 8 inches exposed ; this part is further printed until it is as much darker than the first tinted part as that part is darker than the unprinted part, so that we now have three even steps of light and shade. In this way the whole

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strip is printed giving us ten steps commencing with white paper and going by even jumps up to the last part which we assume is as dark as printing will make it. For ease of reference let us number these strips 1, 2, 3, etc., to 10, putting 1 on the white paper and 10 on the darkest strip. Now cut the entire strip length ways, so that each patch is an inch square. We can treat these two strips in two entirely different ways. For example, taking the first strip we can expose the entire length of it until the white paper patch is just as dark as we please, say, as dark as patch No. 3 originally was. But while this strip No. 1 was darkening to tint No. 3 all the other strips were also being exposed to light. Now tint 10 was already as dark as it would go so further exposure has no practical effect. Tint 9 is brought to match tint 10 before No. 1 matches the original No. 3 so that tint 9 is slightly lowered in tint. Similarly 8 will be rather more altered than 9 was. The result is that probably 8, 9 and 10, which on the original printed strip were different, are now practically identical, and all the other tints are, as it were pushed two stages further along the scale. The result is we have reduced the scale of tones and lost the difference in the darker part. This is comparable to sunning down a print, wholly or in part, under plain glass.

But suppose now we take our second strip, cover up tint 10, and expose the other nine for a short time, say 5 seconds, then cover up 10 and 9 and again expose the other 8 tints 5 seconds, then cover up 10, 9 and 8, and expose the others 5 seconds and so on.

Also let us suppose that by the time we have repeated this all the way along the strip, we find our white paper patch No. 1 has now darkened to match what was No. 3 at starting. If now we compare our two pieces of paper we shall find that the two lightest ends and two darkest ends correspond with each other, but that the intermediate tones agree nowhere else. In the first case we should have only seven steps, as the three darkest steps had been merged together, but in the second case we should still have ten steps, but the steps are not so far apart as they were originally. In other words

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the length of scale of tones has been shortened, but without loss of gradation. Now this latter method of sunning down corresponds to the use of a thin positive in contact with the original negative, or the use of a thin positive in contact with a print and secondary exposure to light. (These matters are referred to on pages 27 and 35.)

The reader may ask the question, "which is the right way of sunning down?" In reply one can only say it is not a question of right *versus* wrong, so much, as a question of which method will give the result that the author desires.

In pictorial morals the end justifies the means, but the worker must be a sufficiently skilful craftsman to employ his means or method in such a way that we are so much engaged with the result that we have little or no attention to spare for the method.

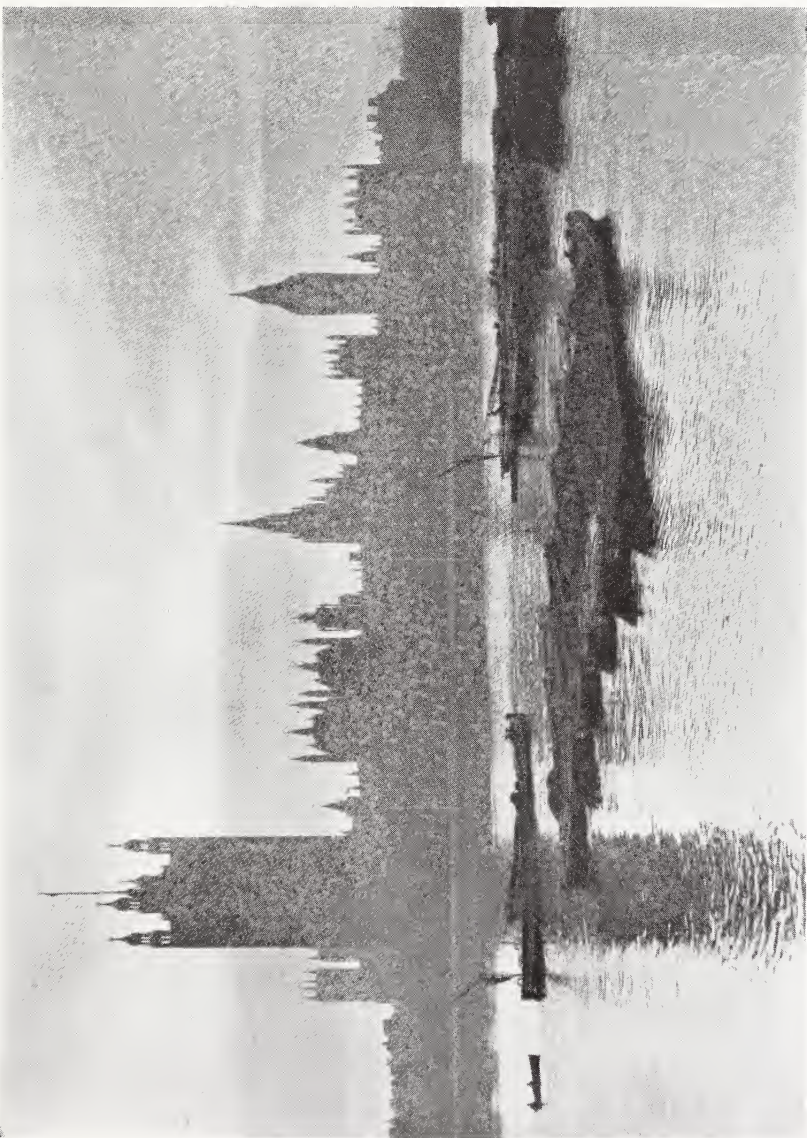
F. C. B.

Sunning Down and Contrast Control. At first sight it might seem that by sunning down a part our effects were limited to the parts so reduced in tone value. But we must bear in mind that in a picture each portion is a part of the whole, and if one part is altered it must affect all other parts, and especially the neighbouring regions. Thus it will appear after a little consideration that by sunning down we may make one part darker, and as a consequent effect make the adjacent parts appear less dark by reducing contrast.

The reader may easily convince himself of this by making two prints of exactly equal strength, and then sunning down all the highest lights of one of them, when this treated print will show less contrast, and hence the shadows seem to be less dark and forceful.

T. S.

Sunning Down.—This term obviously dates back to the days when all photographic printing was done by sunlight. It would be better to replace it now by the term "toning down," so as to make it applicable to all forms of printing. The tyro may be informed that by this term we simply mean slightly darkening those parts of the print which are left too light when the print leaves the printing frame. To take a very simple imaginary case, *viz.*:



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a seascape that prints out a blank white sky above the straight horizon line—due to the sky part being so dense that no printing light gets through while the sea part is printing to full depth. One need hardly say that this cannot be either pictorial or true to nature, and does not correspond either to a cloudless sky or a “grey” day.

Our remedy is to sun or tone down the sky part, not to a flat even tint or tone, but to graduate it from above downwards, as nearly always the lower part of a clear sky is somewhat lighter near the horizon than it is higher up. For the sake of simplicity, we may assume that there is no light object (such as a white sail) projecting above the horizon. In place of the negative, we substitute a piece of clear glass in the printing frame, and then replace the print. We then cut a piece of card of size just to cover the sea part. This is laid on the outside of, and close to the negative.

Put the printing frame in such a position that the light falls evenly upon it. Then take a piece of card an inch or two larger all the way round than the size of the printing frame. Thus for a quarter-plate printing frame, the card may conveniently be about 7×5 inches. Now holding the card an inch or so away from the frame, move it slowly down so that the upper part of the sky is first uncovered. As soon as the moving card has reached the level of the masking card, it is time to begin to move it slowly up again. The top edge of the moving card is kept parallel to the horizon all the time. Thus the upper part of the sky gets more printing time, and so is darkened more than the lower part. The beginner is apt to make too great a difference between the upper and lower part of the sky.

One need hardly say that sunning down is by no means confined to toning down blank skies. Frequently the surface of still water comes out much too light and requires similar treatment. Sunlit grass in the foreground also is often too light. Wet sand, wet rocks, chalk blocks, etc., often come out too light. Then again, while certain parts of a picture may come with more or less scientific truth, yet for pictorial purposes

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we may desire to subdue the noticeableness of such parts, *i.e.*, to make them take a back place in the spectator's attention so that his eye may be attracted to other parts of more pictorial importance. Thus we often need to tone down the too light margins of a print which are attracting too much attention.

R. D.

Sunning Down the Margins.—Whether the whole of the paper or only the highest lights are to be subdued while the half-tones are protected in some way, toning down the margins calls for very great discrimination, and no little manifestation of skill. It will therefore be convenient to bring together the various suggestions which have been made and tried with this end in view.

(1) The printing frame is laid quite flat with its face towards the zenith sky. Fine sand is poured on the negative so as to form a more or less oval heap, and at frequent intervals during the printing the frame is tapped so as to shift the sand grains and also cause them to spread out further and further. The chief disadvantage in this method is the trouble involved in removing all the sand before examination of the print can be made.

(2) A more or less flat yet oval lump of cotton wool is laid over the centre of the print, and the margins teased out from time to time during printing. Others use a large duster crushed up into a lump.

(3) A sheet of ground glass the same size as the negative is put in contact (glass to glass) with the negative. On the rough side an outline tracing is made (by pencil) of those parts to be kept light, *i.e.*, shielded during the further printing. The ground glass is now laid on a sheet of white paper, and the pencil outlines filled in with stump and crayon powder. This mask is then allowed to rest on the sloping edges of the face of the printing frame, and is thus separated from the negative by, say, $\frac{1}{4}$ -inch. If this gives too much softness, the remedy is to begin again and make the tracing on the ground glass while the smooth side of the ground sheet is in contact with the film of the negative. The ground glass is then put in the printing frame

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rebate in contact with the negative. The mask is then only separated from the print by the thickness of the glass of the negative. J. C. B.

Toning Down Sky Patches.—By far the easiest way to do this is as follows:—Make register marks along the two top corners, *i.e.*, sky corners, of the negative. Take a piece of any kind of print-out paper large enough to reach the register marks and to come down to the ground line of the picture. For this purpose we may use any kind of print-out paper, and can make use of paper too stale for other use. Print the image until the sky patches are quite distinctly visible. Then with a fine pointed sharp knife cut away all the sky patches that come too light in the print. Then lay this mask in the light so that it may go as dark as it can. Meanwhile adjust the printing paper that is to be the finished picture so that it coincides with the register marks and print this in the usual way. Then replace the negative in the printing frame by a piece of clear glass. Lay the mask corner to corner on the print and see that the openings in the former agree precisely with the light sky patches in the latter. This should and will be the case if sufficient care has been taken in laying both mask and print to fit the register marks. This being found satisfactory it is an easy matter to lay the mask and print corner to corner on the ground glass. That part of the print not protected by the mask must be covered up by a duster or some other convenient opaque thing. In the case of large sized prints it is advisable to place a sheet of thick clear celluloid between the mask and print, so that the printing through the mask openings may be softened at their edges.

Toning Down Bromide Prints.—If two strips of white paper be pinned to the sides of the printing frame, and then be so placed that the operator can stand with his back to the printing light, then it is much easier to see the shadow cast by the moving card, and so see what parts are exposed to the light. About six feet away from an ordinary gas burner is quite near enough, and if one can be double this distance from the light so much the

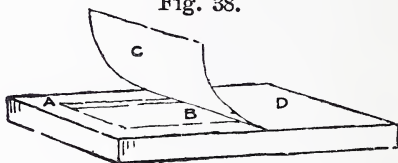
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better, as one has all the more time, and may move the card slowly and more easily, adjust the exposure to a nicety.

P. H.

An Aid to Sunning Down.—One of the most useful aids to the pictorial printer is a sheet of *thin* lead of the same size or a trifle larger than the outside measurements of the printing frame. This is laid on the face of the fame and that end curled up which corresponds to the part to be vignettted or toned down. Thus in the accompanying figure the sheet of lead, C D, rests on the printing frame, the part C being curled up. This permits more light to act upon the negative at A than at B, and thus a graduated effect is obtained. In place of sheet-lead we may use cardboard. But lead has the advantage of enabling us to raise or depress one corner or alter the curvature easily at will.

Fig. 38.



Sunning Down requires a little judgment, as, if over-done, a storm-like effect may result. Again, in winter we sometimes have the sky darker near the horizon than it is at a higher altitude. In foggy weather also it is sometimes slightly darker near the horizon than overhead. On a dull, gray day, the sky may be *very* nearly the same gray tint in all parts. But as a general rule in the early morning and later afternoon hours it is lighter near the horizon than it is overhead.

Local Enforcement during Printing.—This may be done in quite a variety of ways. First, suppose the back of the negative has been covered with matt varnish—we can scrape this away and so permit more light to pass. If the negative has been covered with tracing paper we can either cut it away locally, or we can render it somewhat more transparent by (a) the application of gum arabic solution, say one part gum and four or five parts water. (b) Or we may employ a mixture of Canada balsam and turpentine, say one part balsam and



Fig. 13 (p. 61).

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J. Walton.



Fig. 14 (p. 60).



Fig. 15 (p. 60).



Fig. 16 (p. 60).

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five or six parts turpentine; or (c) we may apply glycerine. The last-named may, in an emergency, be used, but it is *not* to be recommended, as it never properly dries. All things considered, the gum water has the advantage of convenience.

Next come the various methods of shading all parts of the negative (by masking) except the part to be enforced. This is so obvious that it needs no remark beyond the need for care in placing the masks and arranging for the avoidance of sharp lines.

Then comes the method of throwing more light on the part of the negative to be enforced. One plan is to put the negative in the shade, and then throw by means of a mirror direct sunlight on to the part, interposing between the mirror and negative a card with a suitably shaped opening. Another plan is to cut out a circular hole in a large sheet of card, and then attach a single positive lens of, say, 10 or 12 inch focal length to the card and over the circular opening. Then with the card moved nearer or further away one can concentrate a large or small disc of light on any selected part, while the rest of the negative is practically shaded by the large piece of card. If a sharply outlined part has to be enforced, then a suitably shaped mask has to be cut with an opening corresponding to the part to be enforced; the lens-concentrated light is directed through this opening. H. R.

Local Printing.—The following dodge is not generally known:—Make a contact positive. From this make a second negative. On this rub down the part requiring extra printing, retouching if necessary. Commence printing with the original negative and carry printing about half-way; then transfer to the second negative and finish printing. Instead of rubbing down with methylated spirit the negative may be locally reduced with ferricyanide and hypo if preferred. P. H.



Miscellaneous Hints.



IN the following section we have brought together numerous practical hints in connection with the making of pictorial prints.

Films v. Plates.—In speaking of plates or negatives on other pages of this number it goes without saying that in many, perhaps most, instances the instructions given for glass-supported negatives would apply equally well to celluloid-supported films or negatives.

In such cases where the film negative needs to be held flat, it is a simple matter either to attach it by its edges by means of narrow strips of gum-paper to a thin, flat sheet of clear glass or ground glass, as the needs of the case may be. Or, if for soft printing effects, it may be enclosed between two thin sheets of clear glass.

A word of caution may be required as regards the use of matt varnish, or any solution which contains alcohol. They must not be applied to celluloid films in general. Although, if certain precautions are taken, it may be done in some instances, still the worker had better remain on the safe side, and regard films and alcohol as incompatibles.

Testing the Printing Frame.—In various forms of pictorial printing we often need to put in our printing frame two or even more than two thicknesses of glass. It is of first importance to examine the printing frame to see that the rebate (or ledge) for the negative is flat and true, or a broken negative will surely result. To test this matter take a couple of old negatives and lay them one on the top of the other and see that they do not wobble or gape when the two are firmly held at one corner. Try this with various corners and also when the two glasses are put together in various ways. By this means we find out if they are sufficiently flat and only *very slightly* curved as glass plates

sometimes are. If then we lay our test plate in the rebate of the frame we can easily see if it rests truly and evenly by pressing the finger first on one and then on another corner of the glass. Should there be any rocking of the glass we must fix with gum or glue narrow strips of thin card (bit by bit) to the rebate until the glass rests evenly without any rocking. While our card strips are drying we may close the frame with our test glass inside so as to keep the card strips flat and in position. The next matter is equally important, *viz.*, we must bend the springs of the frame so as to somewhat weaken their pressure and so make allowance for the extra thickness of glass in the frame. As very few negatives are *quite* flat any extra pressure greatly increases the risk of fracture. P. H.

The Technically Perfect Negative. In picture making the chief thing to mind is the answer to the question "Does the picture say what you want it to say?" The photographers of twenty years ago chiefly concerned themselves with producing what was then termed a technically perfect negative. That is to say, a negative which was of a certain type, no matter what the subject was. This so-called technically perfect negative must have the following features:—(1) Sharp all over. (2) A long scale of gradation, so that the tones of the print always ranged from white paper to the darkest effect possible with the printing paper. (3) Fully exposed, so that "detail in the shadows" was a marked feature. This technical fetish has done much harm to hinder the progress of pictorial photography. Broad-minded painters tell us that the best technique is that which produces the desired effect with the least effort, and if a palette knife will give the effect desired better than a brush, then the knife is the right thing to use. Surely then we photographers may take the hint and say that if retouching, local treatment of the negative or print obtained in any way whatever, gives us the effect we desire, then that is the rational thing to do. The technically best negative is not that which looks the best in the hand, but that which gives us the print nearest to our pictorial intentions. The negative bears the same

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relation to the print that the scaffolding poles do to a building, *viz.*, a means to an end. J. J.

The Methylated Spirit Bottle.—As this bottle is in very frequent use in the printing room two things are worth mentioning. First, it should not be too large, say 4 oz. and it should be of the squat form so as not to be easily upset. Next, as the cork is in and out very often it is desirable to attach the cork by a thin string or stout thread to the neck of the bottle so that it cannot get mislaid.



Fig. 39.

Methylated spirit is somewhat volatile, so that every time the bottle is open some of it is lost. It is advisable to keep the bulk in a stock bottle and put into the bottle in daily use about one to two ounces at a time.

Gum Water Bottle.—This should be a squat wide mouth bottle with cork fixed to a wooden top after the usual style with a pomatum bottle.



Fig. 40.

The Canada Balsam Bottle.—Bottles for this substance are especially made, and may be obtained from dealers in chemical or microscopical apparatus. The annexed sketch will best explain matters. From this it will be seen that the bottle has a somewhat extra long neck which is in the form of a narrow angled cone. In place of a cork or stopper we have a glass cap which fits on the *outside* of the neck. Fig. 40.

It is convenient to keep in the bottle a small glass rod (or pipette) of such a size that it is long enough to get hold of, and yet not too long to prevent the cap being put on the bottle. With the rod or tube one or more drops can be transferred to the work and then spread by a soft hog-hair flat brush. Should any balsam solution find its way on to the outside of the neck or inside of the cap it must be cleaned off at once with rag and turpentine or the cap will become fixed to the bottle. F. C. L.



Fig. 17 (p. 61).

SAND DUNES.

Fig. 18 (p. 61).

SAND DUNES.



Cracked and Broken Negatives.—By the former term we mean a negative with a cracked glass, but such that the two parts of the glass have not yet parted company. (a) By a broken negative we mean one where the two portions of glass have parted company, and the film *may* (b) or *may not*, (c) have been ruptured.

Directly a crack is noticed the negative should be laid glass side down on a piece of clean glass, (e.g., an old negative cleaned) of the same size as the cracked negative. The edges of the two pieces of glass are brought evenly together and then bound along the edges with a piece of lantern slide binder. Unless a cracked negative be thus supported it is very likely to become a broken negative the next time it is put into the printing frame. A crack in the glass is very likely to show in the print as an unsightly line if the negative be printed in direct light. But if the face of the printing frame be covered with tissue paper or ground glass and the frame changed in position several times during printing the crack will produce very little, if any, visible effect.

Another Plan is to place the negative at the bottom of a fairly deep card or wooden box and lay this on the ground so that the printing light comes from the zenith. The success of this plan largely depends upon having the box narrow and deep. The box should be only just large enough to take the printing frame (say 6×7 inches for ordinary quarter-plate frame), and at least three times as deep as it is long, i.e., 20 to 24 inches deep. The inside of the box should be lined with black paper (*vide* figs. 41, 42).

Another plan is to select a room having one small window facing north, or such that no direct sunlight falls on the wall opposite the window. The printing frame is then placed against the wall opposite the window. In the case (c) where the glass is broken but the film intact, very great care must be taken to avoid damaging the film. As before, we require a supporting glass the same size as the negative. We must now make a mixture

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of equal parts of Canada balsam and spirits of turpentine. Using a fine pointed brush, we coat the broken edges of the glass with this mixture, bring them together and squeeze out the excess, if we can manage this without tearing the film. If not, the negative is laid film side down on the clear glass, and along the glass crack we run a line of the balsam solution, to which we have added a little extra turpentine to further dilute it. This will penetrate the crack and cause it to become practically invisible. After the balsam has set (which may take twenty-four hours or so) the excess is scraped away from the crack, the negative is then turned over and laid glass side down on the clear glass and bound to it as already described. In the third case (*b*), when the film is ruptured, the edges of broken glass are coated with balsam mixture as before, and the negative laid glass side down on a sheet of blotting paper supported on glass. The blotting paper is to absorb the excess of balsam which will ooze out from the crack, when paper and balsam can be scraped away. The negative as before (case *c*) is mounted onto plain glass. Excess of balsam from the crack on the film side is removed by gently rubbing with a piece of rag moistened with turpentine. The damaged film junction is retouched with pencil or brush. If on printing the crack shows seriously, we may make a positive by contact, retouch this, and make a new contact negative from the positive. H. R.

A Printing Aid.—From time to time (*e.g.*, when printing cracked negatives, etc.) it is required to control the direction of the light so that it falls more or less perpendicularly on to the face of the glass. This may conveniently be done by making a rectangular tunnel of stout brown paper, and fixing this with drawing pins to the face of the frame. The paper tube, fixed on frame and ready for use, is shown in the accompanying figure; and we also show this piece of paper with its creases and cuts as it appears when flat. The letters A.C.E. correspond in the two views. P.P. are two of the four drawing pins used to fix it to the face of the

MISCELLANEOUS HINTS.

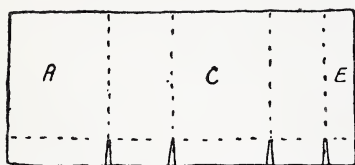


Fig. 41.

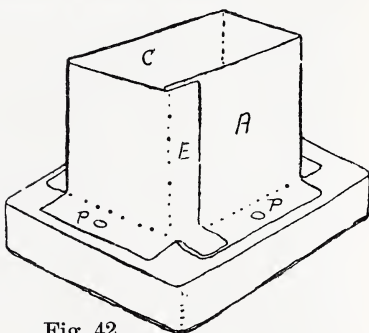


Fig. 42.

frame. The creases are indicated by dotted lines. The tunnel should be *at least* as long or deep as its longest side and preferably somewhat longer.

F. C. L.

Matt or Ground-Glass Varnish.—Comparatively few photographers are fully alive to the various uses to which this material may be put. We may explain that it is a liquid formed by dissolving various gums or resins in a mixture of ether and benzol. This is evenly flowed on the glass side of a negative, the excess at once drained back into the stock bottle and the plate held flat. In a few seconds the solvents evaporate, leaving behind a fine ground glass-like coating. This diffuses or scatters the light and weakens its printing power. Therefore if from one portion of the negative we scrape away the matt varnish and leave it on another part this is equivalent to a slight holding back or intensification of those parts covered by the varnish. This effect, however, is very slight, as one may easily ascertain by coating, say, half a negative with varnish, leaving the other half in its original condition, and then printing in diffused light. But sometimes this slight difference is very useful. However, by dissolving in the varnish some colouring matter we can augment its light stopping, or holding back effect to almost any required degree. The two favourite substances used for colouring the varnish are pure iodine in black flakes, brilliant yellow, erythrosin, or eosin dye. The iodine is added to the varnish and soon dissolves. The dyes

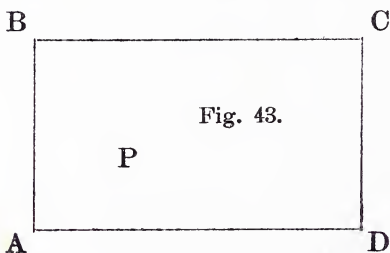
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are better first dissolved in a little alcohol and then added to the varnish.

It is recommended that a four or eight ounce bottle of matt varnish be purchased and divided into about three equal portions, using the original bottle and two others, which should be scrupulously clean and fitted with good sound corks.

The two extra bottles should be perfectly dry, as water must not be mixed with the varnish. The portion in the original bottle is kept in its original condition. To the first of the extra bottles we add iodine one flake at a time until the mixture is darker than sherry, but not quite so dark as port wine. A few drops are put on to a piece of clear glass. When this is dry it should have a quite pale yellow tinge when laid on a sheet of white paper. To the third bottle we add about twice as much iodine as we put in the second bottle. This will now be a very rich *dark* port-wine colour. A few drops of this spread on clean glass should dry a primrose yellow. P. H.

How to apply the varnish is the next question. This can only be learned by a little personal practice. Clean off the film from a few spoilt negatives and polish one side with a few drops of methylated spirit and clean rag. Take the corner A of one of the glasses by the thumb and two first fingers of the left hand, and hold it in a horizontal position. Then from the bottle in the right hand pour steadily, yet



quickly, about the position P, a pool of varnish until it covers rather more than half the area of the glass. Cease pouring and very slightly tilt the corner A downwards, but before the varnish just touches the thumb at A then lower the corner B, and just before the varnish reaches B then lower the corner C and then the corner D, and at once pour off the excess into the bottle from the corner

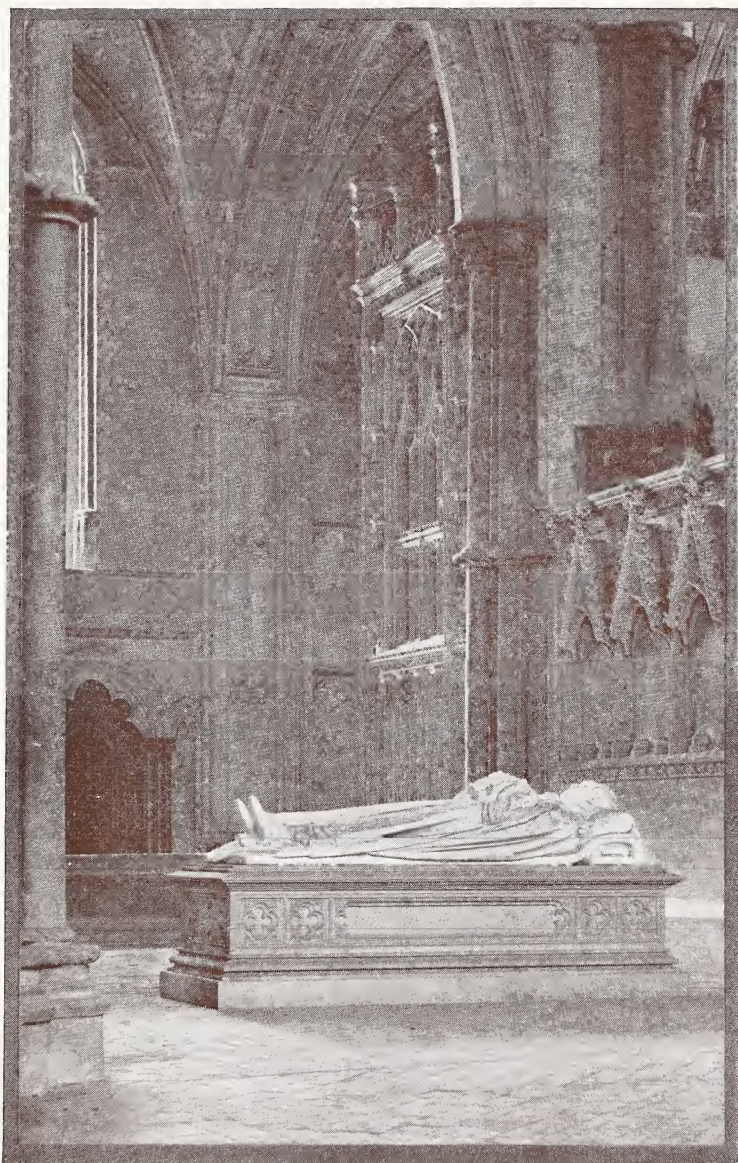


Fig. 19 (p. 62).

F. H. Cliffe.

**THE RETROCHOIR,
WINCHESTER.**

MISCELLANEOUS HINT

D. Then at once bring the plate into a horizontal position and rock gently until the varnish is set.

There is on the market a rubber apparatus, pear-shaped with a flat end, and known as a pneumatic holder, which acts on the exhaust or sucker principle. With this we can easily hold a fairly large negative, *e.g.*, 12×10, at or about its centre. To apply the holder we seize the rubber bulb in the left hand and squeeze it firmly. The negative is then laid film down on the flat end of the holder. The tension of the bulb is relaxed when the negative is firmly held by the flat end of the holder. One need hardly say that this flat end, which comes in contact with the film of the negative, must be scrupulously *clean* and dry.

J. H.

To Remove Matt Varnish.—It is the rule rather than the exception that we require to apply matt varnish locally rather than generally. In other words, we usually require to remove some of the varnish. First, with the blunt point of a pin or office knife scrape away a clear line about $\frac{1}{8}$ -inch wide, then lay the negative film down on a sheet of clean blotting paper, which in turn is supported on a piece of glass or flat wood, and sloped at about the same angle as an office desk. Now, with a small camel-hair brush in the right hand, apply just enough methylated spirit to moisten the varnish. Then, with a small tuft of rag in the left hand, wipe away the moistened varnish, using a fresh portion of the rag each time. The negative is so placed on the slope that if any excess of methylated spirit should run it will flow on to those parts that are to be cleared.

The Serrated Edge.—If the part to be held back has a broken outline (tree in middle distance) or soft outline (distant mountain), we must scrape away the varnish so as to leave a serrated or wavy outline which will act like a vignetting card and soften the line. If the glass is thin then the outline of the varnish may come just over the part to be held back. But with such thick glass as is generally used for larger-sized negatives the edge must slightly project beyond the part to be held

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back, as the printing light will partly creep round the edge of the varnish.

Local Patches.—Suppose we wish to keep back a few rocks in the foreground of a landscape negative. It would be needless waste of time and material to coat the whole of the negative and then remove all but the part over the rocks. With a little practice it will be found possible to pour on a small pool so as to cover the desired part without having any excess to return to the stock bottle. But as the edges of such a pool dry clearer than its centre, it is desirable that the pool should at first over-lap the part to be stopped out by at least $\frac{1}{4}$ -inch.

W. H. S.

The Uses of Matt Varnish are so very numerous that we can only quite generally and briefly mention a few of them, *e.g.*, strengthening portions of clouds, distant hills, trees in middle distance, shadows of foreground rocks or buildings, tree trunks in foreground, the hair of people whose locks verge on the red or yellow side, etc.


Matt Varnish as a Working Basis.—It goes almost without saying that we can work with a *soft* pencil or stump on the matt varnish side of a negative very much in the same way that we can work on a separate piece of ground glass (*vide* p. 26). But there are certain minor differences to be observed, for instance, a hard finely pointed pencil on the varnish is apt to make scratches. With the ground glass it is easier to make corrections, as the pencil or stump work can be removed with a tiny bit of moist sponge or soft rag. On the other hand the work on the varnish is separated from the negative film by only one thickness of glass and is always in register, whereas the work on the ground glass is usually separated from the negative film by two thicknesses of glass and the matter of register requires our continual attention.

R. D.

Register.—The reader may not quite grasp the importance of this word as used in the photographic sense. But a likely instance will bring it home to him. Most of us at some time or other have been a little careless in opening a printing

frame to examine the progress of the print and found we have slightly shifted the print relative to the negative, so that it is no longer "in register." Nor is it an easy matter to get it back again even when we are using a printing-out process. In the case of a partly visible printing-out process, such as platinotype, we shall probably not find out our mistake until the print is developed and spoiled. But if when laying our printing paper on the negative we had some marks on the negative which *exactly* corresponded with other marks on the paper, then we could remove the paper for examination and put it back again "in register," *i.e.*, in the exact same position again.

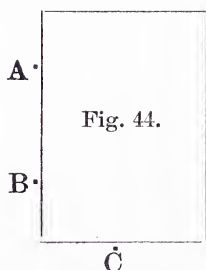
Now there are practically two methods whereby registration may be effected. In each case the method is open to modifications.

The Printing Frame Method.—In this case we may make four small marks (like this ) with a fine pointed hard pencil on the negative film, the marks being so placed that they correspond with the four corners of the printing paper. They will be enough to ensure accuracy of replacement. This method is suitable for use when a portion of negative larger than the paper is being used. The marks need be only just visible to the eye and not enough to harm the negative. They may be removed if desired by rubbing with a bit of soft rag and a drop of methylated spirit. When the printing paper is the same size as the negative good register may be obtained by pushing the negative into close contact with one side and one corner of the printing frame. The paper is then laid on so that its corresponding side and corner come up close to the wood of the printing frame while the paper is held flat down by a piece of card rather less than half the size of the printing frame. This enables us to bring one half of the hinged back of the printing frame flat down on to the other half of the printing paper. In using home-cut paper it is of great importance to see that the paper is truly rectangular. In all cases it is advisable to make a rule of putting a cross or circle on the back of the paper in the *right-hand upper* corner when the negative is right way up and film towards us.

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When the printing paper is larger than the negative in use we must use a printing frame as large as the paper, and of course larger than the negative. In that case the negative is supported in the printing frame on a sheet of clear glass. Cut a piece of card the same size as the clear glass in the printing frame. Let the card be as nearly as possible the same thickness as the negative in use. Cut a rectangular hole in the card the *exact* size of the negative. This should be such a good fit that there is no "play" between the card and negative. We may now use the first-named method and put four angle marks on the card so as to correspond with the four corners of the printing paper. Or we may lay the printing paper in position and hold it there by means of a paper weight, and then lay a narrow strip of damp gum paper with one half over one edge of the printing paper and the other on the card. When this dries it forms a hinge, enabling us to raise the paper for examination and put it back again in the same place.

The Printing-Board Method.—In this case the printing paper is fixed to the board, and the negative is removed from time to time in order to examine the progress of the print. Under these circumstances it is convenient, though not essential, that the printing paper be a little larger than the negative in use.



The printing paper is fixed to the board by means of—say four drawing pins. Then at A, B and C are insert three short fine nails, *e.g.*, pannel pins, or stout pins may be used. In the latter case the unbending steel pins are convenient. The pins A and B should roughly divide that side of the paper into three equal parts. C should come about the middle of the shorter side (fig. 44).

The negative is first laid with one side against A and B and then slid along A and B until it rests against C. The printing frame is placed at a slope with the pin A and B lowermost, so that the weight of the negative keeps it in contact with A, B, and

Fig. 20 (p. 60).

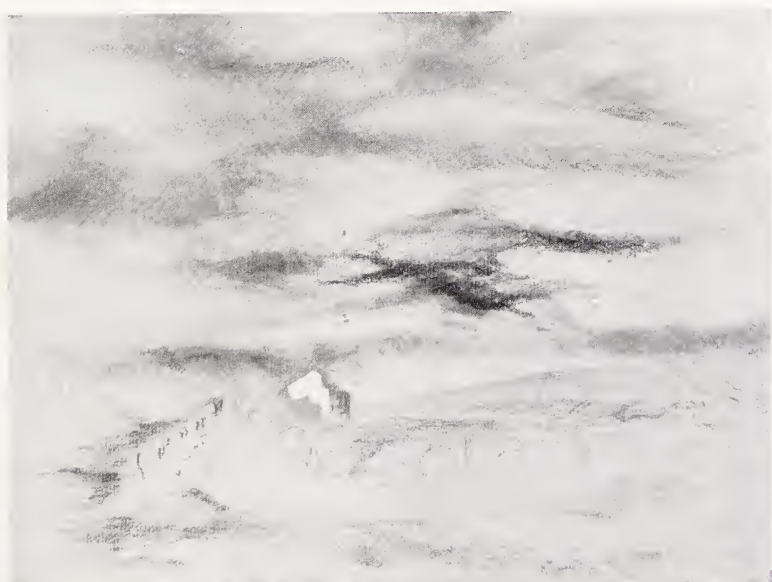


Fig. 21 (p. 61).

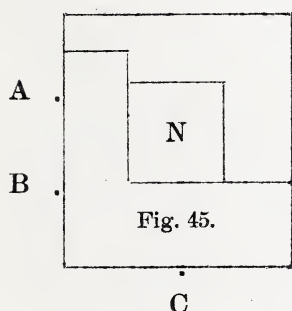
A MOORLAND COTTAGE.



Fig. 22 (p. 61).

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C. If the printing paper is smaller than the negative then we must fix the printing paper to a sheet of plain paper, thin, flat and stiff, by means of gum paper strips. These need not overlap the printing paper more than $\frac{1}{8}$ -inch. Immediately they are applied and while they are drying the two papers should be put between the printing board and a thick sheet of glass to keep the two quite flat, as uneven drying will give the supporting paper a twist. The supporting sheet is then fixed to the printing board and the procedure is as already described. Should the negative be smaller



than the printing paper—as it often is in combination printing—then we must cut a piece of card L-shaped which rests against A, B and C, and in its angle receives the small printing negative N. In this case the thickness of the L-card and negative must be the same, so that on the top of the card and negative we may put a piece of clear glass the same size as the entire printing paper and let its two edges rest

against A, B, and C, as in the former case.

Degree of Definition.—This to a great extent is settled when the exposure has been made, and so does not properly come under the head of printing control. At the same time it should not be forgotten that the worker has yet left two ways of affecting definition. First comes the choice of a rough or smooth printing paper. The former suppresses or subdues the finer sharply-defined details and in return gives a little more breadth of light and shade effect.

The other method consists in interposing between the film of the negative and the printing surface some thin transparent thing such as a sheet of clear celluloid or *thin* glass. If this be done then the printing frame should be put at the bottom of a deep and narrow box so that the light only falls

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straight down upon the glass and not sideways (*vide* figs. 41, 42).

If time is not of much importance then printing can be done in a room by putting the frame several feet away from the window. A sky-light window may often be used. The printing frame is put on a chair and then the frame is surrounded by a square tube made by fixing together with tape four pieces of yellow straw board. If printing a whole-plate negative, which is moderately sharp in most parts, we may use, say, Matt P.O.P., or some such surface, and put between the film and paper a piece of "12-ounce" clear glass. (N.B.—This does *not* mean that the $8\frac{1}{2} \times 6\frac{1}{2}$ piece of glass *weighs* 12 ounces). This grade of glass is about as thin as the *thinnest* of lantern slide cover glasses that one can buy. It is rather less than $\frac{1}{16}$ inch in thickness. W. W.

Soft Print from a Sharp Negative.—The following method deserves to be more widely known as it enables one to combine in any desired proportions the respective charms of abundant definition with general softness. It is particularly well suited for the portraits of children and old people. The process is simplicity itself and consists in printing the paper in contact with the negative film until the print is *about* half done. The print is removed and on the film of the negative is laid a sheet of $\frac{1}{20}$ -inch thick clear celluloid or of clear glass of say $\frac{1}{16}$ -inch thick. The print is now replaced and printing continued. Clearly, the only difficulty is in putting the print in the right place again for the second printing. If on the film of the negative a tiny, but sharply defined, pencil dot is put to correspond with the four corners of the paper it is an easy matter to replace it by means of these guides. F. C. L.

Soft Bromide Prints from Sharp Negatives. These may be obtained by printing ordinary sharp-all-over glass negatives by putting the paper in contact with the glass side of the negative. The following points should be noted. The glass side of the negative should be perfectly clean. The negative should be at least 3 yards away from the printing light (lamp or gas). The printing frame and light must not be

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moved during exposure. The smaller the size of the light the better the result. Therefore if using gas do not turn up the flame to the full, but only half-way, and increase the exposure. If a lamp is used then a large sheet of brown paper should be placed round the lamp, and a round hole of about one inch diameter cut in the paper to permit light to pass to the printing frame.

H. W. J.

Soft Prints from Sharp Negatives. It is worth while remembering that film negatives can be printed either way round, and that when printing through the celluloid we get a slightly softer picture than when the printing paper is in contact with the film. Further softness can be obtained by interposing between the negative and paper an additional piece of clear celluloid, *i.e.*, an old film negative from which the image has been removed.

In the same way negatives on glass may be printed "wrong way round," and soft prints obtained if the glass is thin and the negative is printed in a room with window facing the sky. The printing frame should be as far away from the window as possible.

H. W. J.

A Reason for Darkening the Edges of a Picture. We are told by those who have made a study of vision and the eye as an optical instrument, that the eye is only able to see a small portion of a picture as a sharp mind-picture, but that the movement of the eye-ball is so rapid and adjustment of the apparatus of vision so contrived, that while the eye is roving over a scene at a great rate the mind is joining up into one whole the many small fragments. But if the attention of the eye and the mind are together concentrated on any object, say the peak of a distant mountain, the eye does not truly *see* the adjacent part, but only receives a general impression of the neighbouring parts. Also we are told on high authority that the definition or sharpness gradually falls off as we pass away from the centre of vision or eye attention, and also that the light and shade of the outer part of the picture is not so strongly recognised.

Suppose for a moment that the eye attention is *concentrated* on the centre of a vertical wall covered

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with printed matter (*e.g.*, old newspaper) what the eye would really see if it kept quite still would be only a few words in sharp definition, and the rest would not be recognised as words at all, while the black and white contrast of the ink and paper would gradually merge into a more or less uniform half-tone of light and shade.

This physiological fact seems to explain the agreeable or eye-resting effect of those pictures which have their strongest light shade effects grouped about the centre, and have their margins of much less marked light and shade contrast.

There is perhaps another way of stating the matter. The reason why the strongest light-and-shade contrasts are kept well within the margins of the picture is that such contrasts attract the eye, and naturally the author of a picture does not want the spectator's attention to wander to the margins of the picture, then to the frame, and then skip away altogether. It is a matter of common experience that if we have several patches of strong light-and-shade contrasts the eye jumps about from one to another of these patches.

J. S. T.

Faking.—This term is sometimes applied by the self-styled purist as a term of reproach, contempt or condemnation to those who think the print is of more importance than the negative. It is a slang term only and means to "cheat, trick or swindle." It is no more applicable to the controlling of a print in the printing frame than the controlling of development in the developing dish. And it might just as sensibly be applied to a painter artist; or to a gardener who from one of nature's wild flowers produces a new variety.

The pictorial photographer has no desire to cheat, trick or swindle the spectator in any sense. His object is to convey or suggest to the spectator the same mental impressions or emotions that the scene aroused or suggested when the photographer selected his point of view.

T. S.

Imagination.—The artist, like the child chasing the foot of the rainbow which is always in the *next*

Fig. 23 (p. 59).



THE LAKE.



Fig. 24 (p. 59).



Fig. 25 (p. 60).



Fig. 26 (p. 60).

ASHNESS.

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field, is ever in pursuit of, but never comes quite up to, an ideal. No great artist is ever quite satisfied with his work. He always sees a little further with his mind's eye than is before his bodily eye. The pictorial photographic printer in the same way has before his mind's eye an ideal—a mental abstract or extract of what he actually saw at the moment the plate was exposed. But alas, the lens and plate did not see eye to eye with him. Hence his work with the negative is one of friendly coercion so that it may yield not a straight-print, but something nearer the ideal print which the worker sees in his imagination.

In this connection one may repeat the old story of a great artist looking over the shoulder of one of his pupils who had just pinned to his drawing board a sheet of white paper and was contemplating his subject. "What do you see on your paper?" said the master. "Nothing as yet," replied the pupil. "But before you lay the first stroke on the paper," said the master, "you should clearly see the finished work on the paper." A paradox, a seeming contradiction and yet one full of deep truth. Were that great painter speaking to a photographer he would say to the man just about to expose the plate, "You should see in your mind's eye exactly what your finished photograph *ought* to look like and not lose sight of it for a moment until the print is framed." T. S.

Power of Control No Excuse for Bad Negatives.—The worker should never allow himself to think that, because there are many opportunities of modification and improvement during printing, he can therefore afford to be careless in arranging, exposing, and developing the negative. This is the greatest possible mistake. Other things being equal, the best negative will give the most satisfactory print. It must be the photographer's aim to get the best results at each stage of his work, and to be content with none but the best. If this is done, not only will better and more artistic pictures be secured at the finish, but they will also have been obtained with a lesser expenditure of labour and trouble. A. L.

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The Raised Rim.—An edging of lath, about 3 in. wide, nailed all round the side of the printing frame, so as to form a raised rim, will prove very convenient for tacking on cards to shade different parts of the picture. Generally these are fixed too close to the negative, so that the gradation produced is too abrupt. The frame should be larger than the negative, or the raised rim will cast an undesirable shadow. If suitably placed as regards the light, the wooden rim itself may be made to shade portions of the negative, either by inclining the frame, or providing it with a ring so that it may hang vertically from a nail driven in the wall. This last, by the way, is a very useful expedient for printing in wet weather, for, with a little contrivance, the frame may be so placed, that no rain is received.

A. L.

The Uses of Putty.—Some fresh putty is a handy thing for the worker to have by him. In its plain state, or mixed thoroughly with some finely-powdered colour, it can be used to stipple over thin portions of the negative; doing this, of course, on the glass side, or better still, on the glass of the printing frame. It is also convenient for temporarily attaching shading cards, etc., until the right position for these is ascertained. It has the disadvantage of being rather messy, and care must be taken that grease is not conveyed on the fingers to the paper or negative. Another of its uses, in bulk, is to bank over large surfaces which are not required to print, when small openings may be scratched with a penknife over denser parts which require, perhaps, printing in the sun; the whole being easily removed or altered from time to time as desired. Sand has been recommended for the same purpose, but there is the serious objection that it is shifted each time the frame is moved.

A. L.

"Most haste, Least speed"—Should be kept in mind by the pictorial printer. In the end it will be found the quickest to begin by making a contact print in black and white, either platinotype or bromide, and then carefully working up the print with black crayon and white paint where neces-

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sary. Do not alter the original print for the mere sake of doing something. Let the mind be clear as to *why* this part should be darker, that lighter and so on. Do not begin your final print until you have got your trial print altered to as near your ideal as you can get it. Then when this has been done all one's attention can be given to carrying out or working for a definite result, and one is then not mentally divided by wondering or guessing what to try next. Last but not least, this plan will save a lot of waste prints, to say nothing of time and temper.

T. S.

A Course of Experiments.—The reader who is approaching printing modifications for the first time is urged to “go slow” in order to make the most speed. The best advice we can give him is to take matters in natural sequence. And with the hope of helping him along and reducing the chances of discouraging failures we here below give a series of studies. Of course our precise subjects will differ from his. But that is a matter of no consequence whatever. The one thing for him is to firmly determine that he will take our lessons in the order given, not skip any, and repeat each one of them again and again until he feels a well-grounded confidence that at any future time he can produce a certain definite and predetermined result.

1. Print a landscape with a sky part that comes out practically white paper. Then tone down the sky by placing the print under clear glass. Protect with a card mask cut roughly to the shape of the sky line. Keep the shading card moving up and down all the time (p. 32, 58).

2. Repeat with a similar negative that gives an over light foreground. Tone down the sky. Reverse the frame and tone down the over-light foreground (p. 58).

3. Select a negative which shows a part that prints too light and yet the negative has some detail. Then coat the back of the negative with tinted matt varnish, scrape away the varnish over the part printing too light, darkening the matt varnish if required with stumping crayon (p. 43, 58).

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4. Take an architectural subject with over-strong contrasts. Make a thin contact positive. Use this as a contact mask to reduce contrasts.

5. Repeat the same, but use the positive mask slightly separated from the negative.

6. Select a subject which prints some over-light moderately small patches, *e.g.*, stones, large foreground plants. Make a contact print, cut out the over-light parts and use as a toning down mask after the print has left the negative.

7. Select a somewhat thin and rather flat negative. Make a print, with water-colour white paint indicate parts which should be light and with black paint the parts which should come darker on the print. Cover the glass side of the negative with tracing paper, and darken with crayon the parts corresponding to the white paint in the print and apply gum water to the parts corresponding to the black paint. Repeat or modify until the print is markedly improved and not merely modified.

8. Repeat with ground glass, but use gum water for making parts transparent and for stopping out or keeping back use gum and transparent pigment.

By this time the worker will have begun to feel his feet and may be left to try the effect of the other foregoing elementary methods or principles.

But let him make and keep for himself one golden rule, *viz.*, to err on the side of under rather than over-doing any modification of the negative.

The best craftsman is he who accomplishes his ends with the least effort.

F. L.

The Test of Success.—If at any stage whatever the photographer introduces into his would-be-picture incongruities, contradictions, or falsities, his work deservedly fails as a pictorial result. He may make a fatal blunder before the exposure is made, *viz.*, by introducing a sham, dressed-up or incongruous figure into the scene; by the non use or improper use of ortho plates and colour screens he may falsify colour values; by combination printing he may print in such forms of clouds near the horizon which are only seen overhead, or the light-

Fig. 27 (p. 58).



THE CANAL BRIDGE



Fig. 28 (p. 59).



Fig. 29 (p. 58).



Fig. 30 (p. 58).

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ing of the clouds may be from one side and the lighting of the landscape from another side; and so on to the end of the story. But because this or that worker makes blunders we are foolish to blame the process when the fault is with the person who is using it clumsily or in a *contra-natural* way. The most remarkable thing is that the loudest opponents of printing control are found among those who indulge often to excess in the use of the retouching pencil and the vignetting card. The user of the "pencil of lead" is permitted unlimited licence, but the user of the "pencil of light" is excommunicated. The picture itself is its own judge, for if it is incongruous it will sooner or later be condemned by those who have studied nature without prejudice and after all the cultured, unprejudiced critic is the only one whose opinion is of any real value.

T. S.

Notes on some of the Illustrations.

It has been thought desirable to arrange the contents of this volume so as to form an *easy introduction* to the important and generally interesting topic of printing modifications and control, chiefly with a view to pictorial results. Therefore the examples have in several instances been selected so as to form what might be termed "easy exercises" or introductory studies. And in order that the reader's attention may be given to one thing only at a time, the examples have been chosen with the chief aim of showing *methods*, and very little attention given to pictorial composition, etc.

Our next volume will carry on the subject a stage further, and we shall therein presume that the reader has made himself familiar with the contents of this volume.

For certain reasons (with which we need not trouble our readers) it has been found desirable to bind up the illustrations in a certain order. But the student who is approaching this subject for the first time may be advised to look at the examples

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more or less in the order of our notes, and accept our regrets that we were unable to put them in numerical order for his better convenience.

Fig. 31. This is a quite ordinary landscape subject and taken on an ordinary (*i.e.*, non-orthochromatised) plate. The greens have come out somewhat darker than is desirable, and the sky is so dense that it shows in the print as blank paper. On this occasion the sky was a deep blue overhead, but shading lighter to a pale grey blue towards the horizon. In Fig. 32 the print shown in Fig. 31 has had the sky shaded down. Hence the foliage of the trees does not look quite so dark as it did when compared with the blank white sky in Fig. 31.

We may here warn the beginner that he is likely to be tempted to fly from the one extreme of blank skies to the other extreme of overdoing the printing in of clouds, and that a graduated sky is preferable.

Fig. 29. This is an instance of the difficulty of dealing satisfactorily with a lot of bare tree branches interlacing each other against a blank paper sky. In this case we have the further undesirable feature of an ugly branch intruding in the left upper corner. The first thing is to get rid of this by stopping out this branch by water-colour and pencil retouching on the negative. On comparing Figs. 29 and 30, the absence of this ugly branch is a decided gain in the matter of pictorial composition. Our next step is to sun down the sky. This softens the contrast between the dark branches and light sky, but still leaves us with the light and shade contrast of the nearer half of the rock-strewn ground too strong. We must now proceed to soften the over-sharp edges of the lights on the nearer rocks by a very little pencil work on the negative, and finally to tone down this nearer part of the ground. This, of course, was done so that the eye is led up to the strong front light which caused the rocks and trees to cast their shadows more or less towards the spectator. In Fig. 29 the general effect is too suggestive of a winter scene with the grass more or less outlined with hoar frost.

Fig. 27. The print is from a negative which was developed to get sufficient gradation and shadow

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detail in the dark stonework of the foreground bridge. By an error of judgment this was allowed to go a little too far, so that by the time the bridge is fully printed the sky and clouds are yet much too light. The glass side of the negative was then coated with tinted matt varnish and that part over the sky was scraped away. Another print was then taken which shows the clouds sufficiently strong. Fig. 28.

Fig. 33. In this instance we have an ordinary room with white-washed ceiling and lighted by a moderately sized window covered by various lace curtains. The plate used was not backed (as should have been the case) and the consequence is a considerable degree of halation and loss of gradation and detail round about the window.

The negative was laid on a flat stout sheet of glass and then the over-dense part patiently rubbed with a piece of fine grain twill calico, moistened with methylated spirit until the density was reduced. But as some of the high-light details had been over-reduced a *little* retouching was necessary. Fig. 34.

Fig. 23. The print in this case is a very fairly representative example of the ordinary snap-shot of the tourist. Abundant detail and fair gradation is present, but the range of densities is too great. The scale of tones is too long for practical "straight" printing. A *thin* positive was made by contact on a quarter-plate coated with lantern emulsion. This was placed in the printing frame in front of, but in contact with, the negative. Thus the range of tones was shortened, and the resulting print was something like that suggested by Fig. 24. On the occasion when this negative was taken the sky was a deep azure blue and the clouds were slightly fringed with a pinkish light, and in their shadow portions they were a pale bluish gray (p. 27).

Fig. 25. In this instance the range of light and shade in nature was somewhat longer than is usual in subjects of this character. The direct print shows result too harshly black and white.

Two contact positives were made. One of these was put with the original negative inside the printing frame. The other was put in front of the

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printing frame and separated from the other two glasses by a space of about $\frac{1}{4}$ inch. This acted as a slightly diffusing mask in addition to the compensating or softening positive. Finally the print was removed from contact with the original negative and put in contact with one of the thin positives and certain parts sunned down in the usual way. The reproductions do not show quite as much difference as there is in the original prints.

Fig. 14. Here we have a straight print from a negative which, by an accident, got several splashes of some chemical (unknown) which seriously damaged the sky and one or two other places. The straight print in this case is quite useless.

Fig. 15. The negative has had the sky quite blocked out. A narrow line of opaque pigment was laid on the film side following the roof line of the building and bit of tree. The rest of the sky was then stopped out by opaque orange paper. One or two spots in the building and ground were touched out by water-colour mixed with gum water. The result is a print with blank sky space.

Fig. 16. The long cast shadows indicate a somewhat low-down sun to our left. A cloud negative with a similar lighting was chosen and the cloud printed in by covering up the building part of the picture with a card mask. (The subject of cloud negatives and cloud printing will be fully dealt with in our next number.) This triplet of examples is here given primarily to show that a negative with a spotted or scratched sky need not be discarded. Figs. 14 and 15 are given simply to show the effect of stopping out.

Fig. 20. We now pass to an experiment of a slightly different character. In this figure we have the reproduction of a straight print from a negative with a somewhat dull, flat, grey sky, when the cloud forms which were present are too faintly preserved to have any printing value. The negative (glass side) was covered by a sheet of fine grain tracing paper. The somewhat feeble lights of the negative were then assisted by means of soft pencilling and crayon stumping on this paper, and the whole negative printed until the land part was sufficiently dark. A small portion of the paper

Fig. 31 (p. 58).



HAMPSTEAD HEATH.



Fig. 32. (p. 58).

Fig. 33 (p. 59).



Fig. 34 (p. 59).

ДОМЕШКЕ.

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was cut away just over the whitewashed cottage, which came out too light. The general appearance of the paper-covered side of the negative is shown by Fig. 21. The whole negative (thus covered) was put out to print until the land part was sufficiently dark. Then a previously prepared opaque paper mask was pinned to the face of the printing frame to protect the land part from further darkening, and printing was continued until the sky part was sufficiently done. The general effect of this experiment is shown in Fig. 22.

Fig. 17. In this case a somewhat similar subject was taken. But here the sky part is practically devoid of any cloud indications in the original negative. As in the last-named example the negative was coated with tracing paper and the sky added from a separate negative, and those portions of the sand which would be lightened by the gleams from the sky were just slightly indicated and the details somewhat softened generally, so as to indicate general rather than local character.



"Cat and Kitten."—Fig. 13. Those who have had photographic dealings with cats will know how difficult it is to get them to do what the photographer wants. Indeed, as a rule they seem to delight in the "rule of contrary." The picture before us is certainly caught at a happy moment. Our only fault to find with this picture is that the kitten is just a little too dark generally, and hence there is not quite the full expression of fur texture that one could desire. What we mean will be perhaps better seen by referring to the fur of the mother cat's left fore-leg. It seems a pity to have trimmed away part of the tail of the kitten, as this is often a part of their anatomy that is highly characteristic.

"Bunch of Grapes."—Fig. 9. In a case of this kind one of the qualities we look for is the accurate rendering of texture and surface structure. In

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this instance the texture is admirably rendered, but unfortunately something of this is inevitably lost in the process of reduction. Still it is hoped that our readers will see for themselves that the work has been done with very great care. There is one point worth mentioning as a guide to other workers. For the moment the inquisitive mind is prone to ask what is supporting this bunch of grapes? Now there is no reason whatever why we should not, in a case of this kind, tie a bit of string round the stalk and hang the string on a nail. Indeed, such an arrangement would have the advantage of at once explaining the nature of the case. On the other hand, we may assume that the camera is pointed, downwards in a vertical direction towards the grapes, which are resting on a flat surface.

"Lilac."—Fig. 11. Not only is this an example of excellent technical work, but it is also interesting as showing a method of dealing with the subject in a more or less decorative and unconventional manner. The worker in this instance has not quite fully realised the great importance of a subdued and soft side light when relief with delicacy is especially desired. Nevertheless, the picture has its own attractive qualities, in consequence of the somewhat strong and bold treatment. The massing of the blossoms in one part and leaves in another part are features which should convey a useful hint to those who have not had much previous experience in floral work.*

"Retrochoir, Winchester."—Fig. 19. We are much pleased with the admirable way the bright yet softened light has been expressed in the original now before us, but greatly fear it will not be possible to retain this exact quality in the reproduction. We here see the desirable effect which comes from the employment of a view point not too high above floor level. All things considered, it would have been better to have used the next larger stop and retained the sharpest definition for the recumbent figure, so that the more distant parts would have been rather less sharply

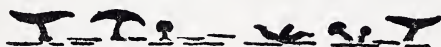
*Vide "*Floral Photography*," *The Practical Photographer*, No. 19.

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defined, and so aided the suggestion of space. The idea that all parts of an architectural interior should be in sharp focus requires a little revision and elastic interpretation when pictorial effect rather than architectural detail is our chief consideration.

"At the Vice."—Fig. 10. This excellent figure study shows the great advantage which comes from a quiet background that gives full prominence to the theme of the picture. The well-worn clothing of the man is in accord with his surroundings. With such work in hand he would be more likely to have his coat off than on, except perhaps in winter time. We should have liked to have seen just a little more life, action, vigour, suggested by the pose of the man. But perhaps he is only just putting a few finishing touches to the work. It is seldom desirable to attempt *very* violent or vigorous action in a picture, and better to rather under than overdo it.

"On the Thames."—Fig. 12. The author is to be congratulated on the production of an excellent piece of work. The sky has been introduced from another negative, and this has been done with skill and judgment. The only alteration we would like to suggest would be a slight sunning down of that part of the water which is nearest to us, so as to be more in accord with the tone of the sky. This suggestion especially applies to the left lower corner and adjacent portion. The right lower corner is dark enough. The point of view has been well chosen so as to get a pleasing arrangement of the boats.



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Exposure Notes.

Fig. 9.—“Grapes.”

Jan., Ilford Chromatic Plate, $f/22$, Exp. 6 min. (*Floral Competition—Bronze Plaque*).

Fig. 10.—“At the Vice.”

Barnet Extra Rapid Plate, $f/11$, Exp. 5 sec. (*Champion Competition Certificate*).

Fig. 11.—“Lilac.”

May, 3 p.m., Ilford Chromatic, $f/22$, Exp. 3 min. Three-times Screen. (*Floral Competition—Certificate*).

Fig. 12.—“On the Thames.”

Aug., 7.30 p.m., Iso Plate, $f/11$, Exp. $\frac{1}{2}$ sec. Clouds printed in from different negative. (*Architecture Competition—Certificate*).

Fig. 13.—“Cat and Kitten.”

Outdoors, good light, June, $f/8$, Exp. $\frac{1}{25}$ sec. (*Print Criticism Award*).

Fig. 14.—“A Study.”

Aug., 5 p.m., sun, Plate Speed 200 H and D., $f/16$, Exp. $\frac{1}{8}$ sec.

Fig. 17.—“Sand Dunes.”

Sept., 3 p.m., cloudy, Plate Speed 100 H and D., $f/11$, Exp. $\frac{1}{4}$ sec.

Fig. 19.—“The Retrochoir, Winchester.”

May, 11 a.m., diffused light, Plate Speed 200 H and D., $f/32$, Exp. 10 min. (*Print Criticism Award*).

Fig. 20.—“A Moorland Cottage.”

Aug., 5 p.m., gleamy clouds, Plate Speed 150, $f/11$, Exp. $\frac{1}{2}$ sec.

Fig. 23.—“The Lake.”

Aug., 4 p.m., deep blue sky and clouds, Gem Tricol. Plate, $f/16$, five times screen, Exp. $\frac{1}{8}$ sec.

Fig. 25.—“Ashness.”

Aug., 5 p.m., Plate Speed 200 H and D., $f/16$, Exp. 1 sec.

Fig. 27.—“The Canal Bridge.”

June, 6 p.m., clouds, Ortho Plate, 200 H and D., 5 times screen, $f/11$, $\frac{1}{2}$ sec.

Fig. 29.—“Early Spring.”

April, sun, Plate Speed 200 H and D., 11 a.m., $f/16$, Exp. $\frac{1}{10}$ sec.

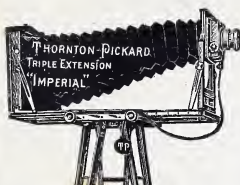
Fig. 31.—“Hampstead Heath.”

Sept., 4 p.m., diffused light, Plate Speed 100 H and D., $f/11$, Exp. $\frac{1}{8}$ sec.

Fig. 33.—“Homelike.”

Sept., bright diffused light, Plate Speed 200 H and D., $f/16$, Exp. 5 min.

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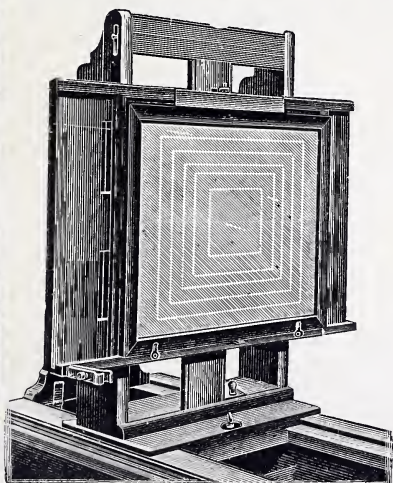
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Messrs. Kodak inform us that they have further extended the usefulness of their tank developing apparatus by supplying duplicate parts (reels, tanks, aprons, etc.), so that while one lot of negatives is developing another can be got ready and then started. Thus it is now possible to have several rolls of films developing at one and the same time. This should have a special interest for those who are commencing the development of their exposures made during the holiday season. These duplicate sets are offered at popular prices.

From **Messrs. Fuerst** we have received a little pamphlet entitled "Hauff on Modern Developers and how to use them." This booklet contains hints on exposure, various useful tables, notes on development in general, and, of course, much valuable first-hand information on the many specialities associated with the name of Hauff & Co., which have so justly obtained world-wide recognition for their efficiency and reliability. This booklet deals not only with the numerous Hauff developers (metol, ortol, etc.), but also with various fixing, intensifying, reducing, fog and stain-removing preparations. Bromide paper and lantern slides come in for discussion, and a very welcome chapter on stand development is also included. It will thus be seen that this is an entirely desirable booklet to keep on one's shelf for ready reference.

From **Messrs. C. P. Goerz** we have received a catalogue of Lenses and Shutters, etc. A preparatory chapter on The Choice of Lenses, contains a fund of useful hints on this highly important topic. The pages are aptly illustrated by numerous striking examples produced by these splendid lenses. Much useful information not only as to prices, but focal lengths, covering powers, etc., is given in well arranged tabular form. This list contains full information regarding the Photo Stereo Binocular and also the famous Goerz-Anschutz Focal Plane Shutter, and the Goerz Sector Shutter.

Messrs. Houghtons Ltd. have sent for our inspection a specimen of their well-known and widely appreciated "V. H" print or plate washer. By the simple device of a central column the usual vortex is prevented from forming, so that the prints cannot congregate and clog. The apparatus is automatic when once started. It has also been improved in various other ways, and not one of the least interesting of these improvements—so far as our readers are concerned—is a reduction in price, so that the price for the smaller size is now only 6/-

Messrs. Griffin have forwarded to us a packet of a Tonix—*viz.* "a new preparation for toning and fixing P.O.P. in one operation." We have not yet had opportunity of trying Tonix, but we hope to do so in due course and give our readers the benefit of our experience.

Messrs. Houghtons Ltd. have sent us a sample box of the "Moore Push Pins" which have been so far improved in their manufacture that the glass head is much tougher than before. (This we put to the test by throwing a push pin on our study floor and standing on it without breaking it). Pins of one sort or another are essential for the dark-room, *e.g.*, for fixing up wet prints or films to the front edge of a shelf so that they may dry quickly and evenly, for pinning papers to the enlarging easel, for supporting a negative against a cupboard door when the draining rack is mislaid and so on. And of pins many the Push pin—a steel pin and glass handle or head—is a long way the most convenient. These improved pins are sold in boxes containing a dozen pins, at 6d. per box.

Messrs. Burroughs, Wellcome & Co., celebrated their quarter century on July 15th, when they threw open their beautiful club grounds at Dartford, and entertained the Society of Chemical Industry. Several special trains carried Mr. Wellcome's guests from London to Dartford, where an array of carriages was in readiness. Upwards of 2500 guests sat down to a sumptuous lunch in one vast marquee. After lunch came a long programme of sports, finishing up with a firework display. Tea and dinner followed in due course. The arrangements were faultless and everything was done with thoroughness and thoughtfulness in a right royal fashion. The whole event could not fail to impress all present that the guiding spirit of this marvellous tabloid industry and research laboratories has impressed itself on each and every part of a very remarkable and important feature in the commercial life of to-day.

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From the **Busch Optical Company** (Charles Street, Hatton Garden, E.C.) we have received a leaflet entitled "A few notes on large aperture lenses." This is written in simple and non-technical language, and will convey to those not deeply versed in lens matters just the kind of information the practical worker needs to know about the "why" and the "when" to use small or large stops as occasion requires. Those of our readers who are not quite clear on these matters cannot do better than send a stamped and addressed envelope to the above address asking for a gratis copy of this leaflet. For although we have not been authorised to make this statement, yet from our personal experience of the courtesy of this Company, we feel sure that this attention will be extended to any of our readers if only they will mention *The Practical Photographer* when writing to the Company.

The Rotary Photographic Company have asked us to say that the "Bromide Monthly" has now taken on the supplementary or sub-title "Photo Notes." The former title of this most useful little leaflet is not now sufficiently comprehensive, as the Rotary Company not only supply Bromide papers, but also P.O.P., and also an attractive range of special carbon tissues, about which we had something to say not long ago. Those of our readers who do not already know "The Bromide Monthly and Photo Notes" should at once put themselves in communication with the Company (12, New Union Street, Moorfields, E.C.), mentioning *The Practical Photographer* and enclosing a stamped and addressed newspaper wrapper, asking for specimen copy.

Messrs. Houghtons Ltd. draw our attention to a fact of considerable practical interest, *viz.*, that the "Ensign" film is assigned a speed of no less than 220 on Watkins' list. We need hardly explain to our readers what this number means, but may content ourselves with offering our congratulations to the makers of this film, not only on its many excellent qualities, but also on its very remarkable speed. In a month or two's time we shall be talking of short days and dull weather, when this high degree of speed will perhaps be even still more appreciated than it is in the brilliant sunshine of the summer holiday season.

Mr. E. O. Hoppe (4, George Yard, Lombard St., E.C.) desires us to say that pictures (preferably unmounted) intended for reproduction in the forthcoming number of "Art in Photography," should reach him not later than September 8th.

The Premo Film Pack has now been further improved so that one need not expose the whole twelve films before developing. The bottom (or end opposite the tabs) is now made so that it can easily be opened and one or more films withdrawn for development. The pack can then be closed again and further exposures made. The film pack is certainly one of the luxuries of the day, and this recent improvement has still further enhanced its value by enabling us to develop a trial exposure now and again while on tour.

The Warwick Dry Plate Company Awards (July 31st). 1st Prize (£10) G. R. Henderson. Donation (£5) Jarrow and District C.C. 2nd Prize (£3) H. Blake. Donation (£2 10s.) Camera Club, London.

The Stereo-Brownie Kodak Printing Frame. This is a most ingenious apparatus (costing only 6/6) whereby one can print a pair of stereoscopic pictures in their right position without either cutting through negative or printing paper, and at the same time the frame automatically adjusts the pair of prints so that they are at the proper distance from each other. One of the chief troubles in connection with stereoscopic printing is thus done away with once and for all by this labour-saving apparatus which cannot forget and make unthinking mistakes.

Lizars' Magazine has come to hand. This pamphlet is designed to keep this go-ahead firm in touch with their many customers. Among other items of interest we notice a page of useful hints and a few notes on the advantage of a Reflex Hand Camera. Full particulars are also given of special competitions for Boys and Girls, as well as various courses of practical lessons.

Mr. Butler has sent us an illustrated pamphlet describing his swing camera tripod. From the text and illustrations we gather the impression that this stand enables the worker to put his camera in any desired position or tilt it at any angle. The price of the tripod, 4ft. 9in. high, is three guineas, or with extension bars to 7ft. 3in., four guineas.

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Mr. Hector Maclean, in the *Morning Post*, says: "The many thousands of readers of the *Practical Photographer*, Library Series, will join with me in heartily welcoming a new-comer among year books, entitled *THE PRACTICAL PHOTOGRAPHER'S ANNUAL*. . . . Altogether it is the lightest and most readable of photographic annuals."

Mr. A. Horsley Hinton, in the *Amateur Photographer*, says: "Mr. Lambert has now added immeasurably to the debt of gratitude which the great army of beginners owe him by bringing out as an annual a *DICTIONARY OF DAILY PRACTICE*. . . . This altogether excellent publication, a worthy annual of a valuable series, sells at 1s. 6d."

The general **Editor of "Focus"** says: "In connection with that excellent series of monthly monographs, *The Practical Photographer*, . . . a new annual has been brought out. . . . We like its style and arrangement immensely; the contents are well and simply put together, and the matter is eminently practical."

The Hon. Sec. of what is probably the leading provincial photographic society in the North of England writes: "Heartiest congratulations on *THE PRACTICAL PHOTOGRAPHER'S ANNUAL DICTIONARY*. It is excellent throughout, and the Society Particulars should prove of great help to us secretaries."

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Guisbrough Exhibition (Photo section). Feb. 6-9, 1906. Sec., G. Page, 34, Westgate, Guisbrough.

The **Isle of Thanet** Photographic Society's Exhibition is fixed for Nov. 20-25. These are open classes. Exhibition Secretary, L. G. Hodgson, 58, Queen Street, Ramsgate.

Prints for Criticism, etc.

*Will competitors and others please kindly note our rule to the effect that when prints are to be returned stamp must be sent **WITH THE PRINTS**—not afterwards?*

Will contributors to our various competitions kindly refrain from sending under one cover prints for different competitions? This not only gives us considerable trouble, but involves the risk of the various pictures not being properly entered for the competition for which they are intended. It is far better for all concerned to send each lot of prints in separate parcels.

F.G.M. (Acton Hill).—Your post-card print is a very creditable performance in all respects and very much more suitable for a post-card picture than 95 per cent of those put in the shop windows. You could greatly improve this by getting the grass in the left lower corner a little darker by shading the other parts after they have been sufficiently printed.

W. H. M. (Runcorn).—Your pair of comparative prints give you a very good object lesson. This is the right way to study composition. No. 2 is much the better composition. In No. 1 the three near tree trunks are too nearly at equal distances apart in the picture. The darker foliage foreground of 2 is also preferable seeing that you have a light distance. In both cases, of course, the sky part is quite wrong as blank paper. (See our present number).

O. W. F. T. (Derby).—We suspect that you did not use a backed plate, as there are signs in various parts that halation or camera fog has been at work. The ground part is too light. We find that the use of a colour screen with an Iso. plate even unbacked seems to show less halation than an ordinary unbacked plate. 2. You have got rather too much light and shade contrast. An Iso plate without screen for flower work seems like throwing away nearly all the value of the Iso plate. 3. The landscape part is tame and flat and generally suggestive of an over-exposed plate. The nearer parts show no more light and shade contrast than the middle distance. But this is not in accordance with the usual effects of nature, which shows less and less light and shade contrast as objects are further and further away.

F.M. (Scarborough).—"Fogbound Harbour" is a case of a one-sided picture, and this is very seldom quite satisfactory. Not that one wants the matter equally divided or distributed, but there should be some sort of reason why the blank side has been left, or why it has not been cut away. Again, with a sea fog we should expect to see a little more difference between the upper and lower part of the sky part. "Houses, etc." It is rather unfortunate that the figure comes so very nearly in the centre. The print generally is rather too strong in light and shade contrasts, or perhaps we should say that the several small high-lights are too light compared with the general tone of the rest of the picture. This is probably the result of under-exposing and the carrying of development a little too far.

B. S. (Bedford).—"Shadows." We have seen something like this print before, but this edition seems to us much better than the other. The two blots or spots or pools in the foreground should be removed, as they attract the eye from the much more important parts. "Ullswater." This lacks definiteness of design. One does not know what it is that the producer wishes to say or convey to the spectator. A general view such as this is so very apt to pass out of mind the instant it ceases to be before the eye. The mounting is suitable and tasteful. "November Sun." Nearly good, but not quite light enough. Your fog-laden air is too suggestive of smoke, not fog or haze, and the snow is too dark. The sun also comes dangerously near the margin of the print.

E. J. L. G. (Bristol).—Your best picture is the woodland bit with ferny ground. All this wants is the sky bringing into tone with the rest of the picture, but this is an alteration of vital importance. (See *Practical Photographer* No. 25). The sunset piece is just a little too streaky and sensational in general character. It is not sufficiently quiet and peaceful, and the dark

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THE PRACTICAL PHOTOGRAPHER.

masses of rock in the foreground are too black. The mounting is excellent in colour, but the curly print is rather bothersome. The night river picture is very much under-exposed for all parts except the sky. Ten seconds, even with $f/6$; does not sound anything like enough. You might try again with a rapid plate, backed, and give four or five times this exposure and use a very dilute developer.

J. P. (Halifax).—Your floral branch studies are on rather too small a scale. The brown colour of the print is too near the colour of the mount. The highly commended picture is very full of promise, and quite one of your best. The sky patches require slightly toning down. The ground generally is rather too much one uniform tone. The architectural study is quite excellent from the technical point of view; pictorially it is rather a confusing corner on account of the many arches crossing each other. It would have been better to have opened the small gate. The rose picture is very good indeed, although the colour is not at all pleasing with this particular study. The symmetrical right-and-left arrangement of the leaves is a trifle too formal. Landscape.—Nearly being quite satisfactory; the trees are a little too dark generally, and the ground a shade too light.

M. I. C. M. (Kirkby Stephen). Your award picture is *much* better than the other two. "Bantry Bay" is too monotonous in tone. The near grass at our feet being much about the same value as the hills in the distance. This, of course, is not true to nature, and it gives a sort of flat, non-relief look. The inscribing of the title is too conspicuous. (On this subject generally refer to our Number 4 of the present series.) Portrait of man in chair. This is a distinctly angular and awkward composition. The figure looks like a human W upside down, and this liness is accentuated by the lines of the chair. The distant part of the print is agreeably soft, but the man himself is too "cotton-woolly" in general character and design to look quite real or substantial.

J. J. (Cambridge).—Your award print is much the best of the three. The standing girl is, however, unfortunately placed, as the tree and the hedge beyond seem to be resting upon her head and shoulders. The sky part is very much too white and, generally speaking, the camera was too high above ground level. The picture of a man. If you take our advice, you will exclude the pipe from portrait pictures. It scarcely ever looks quite satisfactory, and often attracts the eye by reason of some light-reflecting portion. Generally the technical qualities of this print are decidedly good, the weak part is the somewhat stiff pose of the arm and the conscious expression of the model.

F. A. T. (Sheffield).—One of your prints takes an award. All three are decidedly creditable work. The woman and child at the cottage door is nearly good, but a little too much cut up into patches of light and shade. The picture requires a little more breadth of arrangement of light and shade. The sky part obviously too white. The landscape showing pathway and stile is a pleasing little bit, but here, again, the sky portion is your weak part. This comes much too light, although it is not quite white.

W. H. H. (Guildford).—One of your prints gains recognition in the award list. Of this something later on. The man surrounded by lanterns is a promising subject, but the light and shade arrangement is not entirely satisfactory. The patch of distance in front of the man requires considerably subduing, as does also the ground between his feet and the lower margin of the print. The mounting, of course, in its present state is scarcely fair to the picture. "Daisies." This is a dainty little child bit, though perhaps not entirely convincing, and not up to your best form. The picture also is too much like a tune of two notes. One wants a little more variety in tone value. Again, the pose of the figure seems to be too suggestive of the existence of the camera; in other words, it does not look entirely childlike or spontaneous, but suggests that the youngster had been placed here and told exactly what to do and how to look, etc. The mounting is in excellent taste and judgment.

E. S. M. (Mirfield).—One of your prints takes an award, and fully deserves it. Your example of border printing is one of the best instances of this procedure that it has been our fortune to see, and we congratulate you upon the nice skill with which you have made this print. The hairy nature of the mount is scarcely fair to the print. The street scene is not up to your best form. The blank white sky entirely puts it out of court, and especially in a case like this where it would have been so very easy to have shaded this sky portion down to somewhere much nearer the truth.

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J. C. S. (Cardenden).—One of your prints takes an award, and is a capital bit of work. The picture of the boy and dog sitting on a branch is too artificial; both the dog and boy look the concentrated essence of misery, nor is it a likely position for either biped or quadruped, especially in the case of the former, with his Sunday-go-to-meeting best white collar on. The second study of the boy and dog is *very* much better, but here it is a little unfortunate that you have given so very much prominence to the bit of wall which makes a hard sharp line in an important part of the picture. You might still further reduce this part so as to bring it distinctly lower in tone than any of the important high-lights in either the dog or boy. Roughly speaking, one would say that this piece of wall should be about as dark as the tint on the boy's shoes. Your other print is certainly improved, but it is not so good as the more recent one, No. 2 on your list.

E. C. N. (Leeds).—Three quite excellent pieces of creditable work, but in all cases your composition is too formal. The gateway is the best general arrangement. Here the sky is blank paper, and of course quite contrary to nature. Next comes the view of the building: technically excellent, pictorially much too liny. The paths cut up the foreground rather unpleasantly. Try to avoid lines which cut up the picture like this, specially when running nearly parallel to one edge of the print. Third picture not nearly so good. The sky is blank white and halation effects showing. Are you using backed plates?

R. M. (Grangemouth).—One print, namely that of the cattle in the field, has several excellent points, especially the suggestion of cloud and sky, etc. The cattle are somewhat awkwardly placed, especially the two to our left. The shipping picture is not up to your best form. It is too much all-over-one-tone-value. This militates against the suggestion of distance and relief. The group of masts comes much too centrally. The landscape print is just a little too black and white. This is all the more noticeable in a cold printing colour like this. Probably this print if steeped in strong coffee sufficiently to tint the paper would be vastly improved.

C. D. B. (Lancaster).—Portrait. The technical qualities of this print are nearly being quite good, but the light and shade contrast is just a *little* too strong, so that the head is not sufficiently rounded in form. The simplicity of the picture is distinctly good, though there is rather too much space above the head, and this brings the head too near the centre of the picture. The surface quality of this print is very pleasant. The shipping study is again nearly good, but generally a little too dramatic in character, too much like a theatrical scene; the effects of light and shade are overdone. We notice also some brush work on the clouds that does not entirely harmonise with the surrounding parts. Generally the composition is good, but it was a mistake to include the man in the small boat, as he conflicts in interest with the more important group at the end of the pier. By trimming away enough to remove the small boat, your composition, as a whole, would very greatly gain, and the shape of the picture would be by no means unpleasantly narrow.

J. L. (Stamford Hill).—This print is scarcely up to some of your former previous good work. It is just a little monotonous in tone arrangement. (This must not be confused with breadth or unity.) The foreground here is a little weak and hence the very distant portions do not look relatively as distant as they would if the foreground had been a little more emphasized and generally stronger in light and shade. The suggestion of cloud in this instance is exceptionally good.

C. B. A. (London).—Your sheep study is considerably below your average quality. The picture seems untrue in tone. The sky far too near blank paper and the signal post and telegraph post more or less symmetrically disposed in the picture space. Technically, you might perhaps redeem this to some extent by strengthening the print in the foreground and introducing *rather* heavy dark clouds. The experiment is worth trying. Your commended picture is fairly good, though not wholly satisfactory. It lacks unity of arrangement of light and shade. The picture is too much cut up by small patches of light and dark, more or less in alternating lines. The print also seems multi-coloured in a way which is by no means satisfactory. The third print of the two figures with shrimping nets is again nearly good, but here your two figures are such black silhouettes that one feels there is something wrong about their tonality. This print might be considerably improved by coating the glass side of the negative with tinted matt varnish just where these figures come, so as to make this part print considerably more gray, and suggest the intervening atmosphere and so harmonise the tones.

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